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No. 3997.

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"As one goes on in life, many odd corners get hoarded up in one's memory. Still, numerous as they are, the little corner in the library next to the pupil room, where I used to sit and work alone, fills a prominent place among them."

In October, 1829, Dalhousie went into residence at Christ Church, Oxford. Among his contemporaries were Gladstone and two future Governors-General—Lord Canning and Lord Elgin—Robert Phillimore, and Henry Liddell, the last-named being of the same term. The future Dean of Christ Church and the future Governor-General attended, as Capt. Trotter informs us, several courses of lectures together, and soon became intimate friends. "Never man," wrote Dr. Liddell in after years, "worked more honestly and patiently to achieve success; and we all believed that the highest honours would reward his exertions." The death of his brother, however, interrupted his reading by compelling him to quit Oxford for some time to settle matters of family business. On returning to the University he abandoned all idea of competing for honours, and he went up for an ordinary pass. So well did he acquit himself that the examiners invited him to compete for honours. This he declined, and they gave him an honorary Fourth, then regarded, as Sir William Hunter states in his brilliant sketch of him, as equivalent to a second class.

Having now succeeded to the title of Lord Ramsay, he abandoned the idea of going to the Bar, and turned his attention to politics. In 1835 he stood for Edinburgh, and when he was defeated, he told the electors "they were daft to refuse the Laird of Cockpen." Two years later he was elected for the county of East Lothian. But the death of his father, in 1838, removed him from the active arena of the Commons to the haven of the Lords. In 1843 he was appointed Vice-President of the Board of Trade, Gladstone becoming President. Two years afterwards Gladstone, on account of his differences with Peel, resigned, and Dalhousie, who had given proofs of considerable administrative ability, succeeded to the vacant seat in the Cabinet. The work of the office was heavy, for England was then passing through the fever of the railway mania, and many new schemes were started and had to be considered by the President of the Board of Trade. Dalhousie had, however, only been a year in the Cabinet when Peel announced himself a Free Trader, and he was warmly supported by the President of the Board of Trade in his attempt to repeal the Corn Laws. But though he saw the necessity of reform, Dalhousie resigned office with the rest of his colleagues. Lord John Russell, Peel's successor, begged him as a favour to retain his post. But he would not sacrifice political allegiance to place. Then Russell, with a noble disregard for party claims and usages, chose the young statesman of thirty-five as the fittest man for the arduous task of governing an empire. Gladstone wrote to him:—

"It may almost, I think, be said that there is but one thing that can be done here for India, namely, to send just and able men to govern it."

Sir William Lee-Warner should have found space for another letter of congratulation. An old aunt to whom Dalhousie announced his appointment replied:—

"MY DEAR JAMES,—I received your letter on your appointment, although I cannot think you fit for it. I nevertheless send you my congratulations."

On the 12th of January, 1848, the guns of Fort William announced the landing in Calcutta of the new Governor-General. At the top of the broad steps of Government House Dalhousie was greeted by the brave veteran who, as ruler of India, had shown the qualities of a wise and great statesman. The empire was at peace, and the departing Governor-General declared that the peace would be a lasting one. But before a year had elapsed the Sikhs tried another fall with their old antagonists. It is a matter for regret that Sir William Lee-Warner's chapter on the second Sikh war was not written after the appearance of Mr. Robert Rait's 'Life and Correspondence of Hugh, first Viscount Gough.' A study of that work would, no doubt, have led him to modify some of his statements, and to tone down his criticism. In forming a judgment on Lord Gough's strategy in the second Sikh war, it is necessary to bear in mind that the soldier was greatly embarrassed by the imperious young civilian who, as Governor-General, directed and controlled his actions. It was Dalhousie's injunctions which paralyzed his action at the beginning of the

campaign; it was Dalhousie's frequent exhortations to fight which led to the qualified success at Chillianwalla. After this hard-fought contest the Governor-General wrote to the Duke of Wellington:

"The conduct of this action is beneath the criticism even of a Militiaman like myself.....I have put into the field in the Punjab a force fit to match all India. In the hands of the Commander-in-Chief I do not now consider that force safe or free from the risk of disaster."

The Prime Minister and the Commander-in-Chief had no option but to recall Gough. Before Sir Charles Napier, his successor, reached India, Gough had won the splendid and decisive victory of Gujerat. Dalhousie, the biographer states, maintained that the authorities at home had given way to panic in recalling the Commander-in-Chief. But to be told by the Governor-General that in the hands of the commander the force was not safe nor free from the risk of grave disaster was sufficient to alarm the Ministry. Sir William Lee-Warner writes that Dalhousie "had certainly not recommended Lord Gough's recall, nor had he expected such a step without further action on his part." It is a poor defence to put forward that Dalhousie had nowhere in set terms demanded Gough's recall. By his letters—written, it is true, in a moment of great excitement—he left the Ministry no option. Dalhousie expressed great surprise that the Ministry should recall Gough; he expressed equal surprise that Sir Charles Napier, after a severe censure published to the world, "should have permitted himself thus hastily to resign his high command on grounds so insufficient and untenable." Sir William Lee-Warner devotes a whole chapter to 'Official Controversy with Sir Charles Napier,' and his fierce attack on the old warrior who won great victories and administered a kingdom with conspicuous success cannot be studied without pain. The exact student of history should, however, read the official records ('Discussions between the Marquis of Dalhousie and General Sir C. J. Napier'), which have been printed, and form his own judgment. Napier rescinded an order of Government in relation to the pay of the troops, and denounced it as "impolitic and unjust." Dalhousie very rightly reproved the attempted encroachment on the authority of Government. His language might have been less incisive, and the minutes should never have been published, as such action lowered the authority of the Commander-in-Chief. Napier declared that he had acted in "a moment of great public danger," and that he was dealing with "an army of 40,000 men infected with a mutinous spirit." Dalhousie denied the mutinous spirit, and derided the alleged danger. His State Papers on this matter are very able, but they are not convincing. Sir William Lee-Warner states that "the Commander-in-Chief gave no hint of a Sepoy rebellion." Sir Charles Napier wrote: "A mutiny with the Sepoys is the most formidable danger menacing our Indian Empire." Napier also wrote:—

"He [the Sepoy] is devoted to us as yet, but we take no pains to preserve his attachment. It is no concern of mine. I shall be dead before

what I foresee will take place, but it will take place."

On March 30th, 1849, the annexation of the Punjab was proclaimed. It was impossible to establish a Hindu or Sikh kingdom. The home authorities, being politicians, wanted "complete subjection without the name," but Dalhousie did not approve of the suggestion. Three years later followed the war with Burmah, and the annexation of Pegu. British Punjab and British Burmah are the results of Dalhousie's master mind. He visited the newly acquired provinces, studied every detail of administration, and insisted on his own system being carried out. In the Punjab and Burmah he chose his instruments with care, he gave them freedom of action, he trusted them, and they trusted him, and the beneficent results are stamped on the pages of history.

Lord Dalhousie increased the bounds of the Indian Empire not only by war, but also by the vigorous enforcement of the rule that in cases where natural heirs failed, the sovereignty of subordinate states should not descend to an adopted son, but lapse to the paramount authority. 'On Relations with Native States' and 'On Annexation by Lapse' Sir William Lee-Warner writes in a diplomatic rather than historic spirit. The policy of annexation is described as "the alternative of reducing the area of protection," and also as "removing breaks of gauge in jurisdiction and administration." Lord Dalhousie, however, did not shrink from stating his policy in simple, honest speech. It was to seize all such "rightful opportunities of acquiring territory or revenue as may from time to time present themselves." It is true that the policy of annexation was the policy of the authorities at home (except Mill), but in Dalhousie they found a very willing instrument. He had, as the biographer delicately puts it, "a genius for consolidation." He annexed seven states in eight years, and, exclusive of Oude, added three millions to his ways and means. But it is not possible to annex new states without creating considerable smouldering disaffection in the empire. Sir William Lee-Warner devotes a chapter to trying to exonerate his hero from his share in bringing about the Mutiny. He tells us:—

"In short, the conclusion of the whole matter is this. Lord Dalhousie carried out the high mission of civilization with which he had been entrusted by his country."

But the lesson of the Mutiny is that you cannot carry out the high mission of civilization in a conservative race without incurring considerable danger. And it must be remembered that many measures carried out in the name of our civilization are regarded by the Oriental as of doubtful value. Dalhousie by his strenuous energy gave to India railways, telegraphs, cheap postage, and schools. He wished to create a new India: he roused the real India. Fanaticism, bigotry, reverence of caste, poverty, discontent with land settlements, blazed out in May, 1857. And so they may do again if the authorities at home again disregard Dalhousie's warning that the European force "is the essential element of our strength."

The splendid labours of eight long years came to an end on March 6th, 1856, when

Lord Dalhousie sailed from India. He has recorded in a State Paper, written with singular energy and dignity of thought and language, the achievements of his long rule. It is not by the colouring of a biography, but by the publication of his letters and State Papers, that we shall best discover the truth about him. He wanted, as he often stated, his actions and his minutes to speak for themselves. We trust that in 1910, when his request "issuing from the grave" is no longer in force, his correspondence and State Papers will be published.

The Essential Kafir. By Dudley Kidd. (A. & C. Black.)

THIS is a highly interesting, but also a disappointing book. The photographs are admirable, and the writer, in the course of several years in Africa, has observed the natives for himself, and collected a large amount of information, much of which is exceedingly valuable. But he has also filled up his pages with a great deal of second-hand matter, and with some rather inconclusive speculation and moralizing; and he has by no means kept clear of the vice of fine writing. The preface contains the following passage:—

"The reason that so few references are made to authorities in the text is as follows: It is quite impossible to decide, in most cases, whose name should be mentioned. Writers borrow so much from one another that, though I have usually sought to verify all quotations in the original works, so as to secure the greatest possible degree of accuracy, it is impossible to be sure that the bed-rock has been reached. When a person observes a fact with his own eyes, and then finds it described by a man who has borrowed it from some old writer, who yet again borrowed from another, it is impossible to say whose name should be mentioned."

This is no doubt true; but it is irritating to be left uncertain, as we are in many cases, whether Mr. Kidd is stating facts within his own experience, or repeating what he has heard from others, or quoting from one of the writers mentioned in his bibliographical appendix. Thus we have no hint whence he derived the following, though we suspect it may have been related to him by one of King Bunu's indunas:—

"Cetshwayo reduced many old punishments, and enacted that people should be killed for witchcraft only; other offences were to be punished by cutting out the eyes of the guilty persons, and he kept a special knife and fork for the purpose."

This is a trifle vague; but it reads as if the king had been in the habit of operating personally. If so, even on the most moderate estimate of crime among his people, he must have been kept tolerably busy; and it is strange that no European, even among those most interested in blackening his character, should have referred to the resulting regiments of blind Zulus. It is needless to say that, in all probability, the grain of truth in this sentence is contained in the first clause.

Mr. Kidd evinces a laudable desire, conveyed in somewhat grandiloquent language, to enter into the feelings of the natives:—

"to indicate the points at which the Kafir is connected with the great broad feelings of humanity.....To enable a reader to see the

world through Kafir eyes, and feel it through Kafir finger-tips, it is essential to conserve all the living juices of a strange personality, not fearing to show up the vices and foibles of the native, for it is just these human failings and foibles which touch us with a sense of pathos and endear to us many a friend."

This is an excellent spirit in which to set about the task; yet we cannot feel that he has been wholly successful. Probably the way in which the book has been compiled from notes made in the course of several years, and not thoroughly digested, is responsible for the inconsistencies observable in different parts—as where the natives are solemnly scolded in one passage for habits and acts which elsewhere are shown to be natural, if not inevitable, in the circumstances. Thus, in a long disquisition on native untruthfulness (p. 8), no notice is taken of the fact, pointed out elsewhere (p. 111, cf. also p. 286), that it sometimes results from an inability to discriminate between dreams and waking life, or to observe and record facts with accuracy, and is, in so far, due to want of intellectual training rather than moral obliquity.

But perhaps the most misleading element in the volume is the use of the word "Kafir." We acknowledge that the explanation thereof given in the preface is perfectly correct, and that Mr. Kidd is right in maintaining the essential homogeneity of the Bantu race, from the Cape to the Zambesi—or, for that matter, to the Victoria Nyanza. Moreover, he does occasionally advert to differences of usage between different tribes. But we frequently meet with broad statements, certainly not of universal application, which we suspect are strictly true only of one particular section—most probably the Amampondo, with whom the writer seems to be most familiar at first hand. Pondo types preponderate, too, in his photographs—over half of the hundred plates being devoted to this and the allied Tembu and Bomvana tribes. The chapter which more particularly deals with sexual morality (see especially pp. 206-36) contains incidentally an important qualification of some of its strongest statements:—

"In Pondoland the natives seem to have sunk to the lowest depth of degradation in these matters, and I have heard Natal Kafirs, who were travelling through the country, express utter astonishment that such practices should be tolerated."

Yet elsewhere Mr. Kidd would have us believe that all tribes are alike in this respect. "If a man cannot see an obvious fact, there is little use in trying to make him do so, especially when he does not want to see it." (Those who do not agree with Mr. Kidd's conclusions, we are informed on p. 230, must be either fools or knaves.)

"So one need say no more. Yet in case some one says that I have only mentioned the more southern tribes, and that the northern ones are different, let me state one fact,"

which, briefly, is to the effect that some women in Gazaland used such very bad language as to shock even the men of their own tribe. It will be observed that nothing is said in this particular connexion about the intermediate tribes (the Zulus and Natal people), except the reference quoted above; the region referred to in the sweep-

ing statement by a missionary on p. 233 is not particularized.

The subject is not easy to discuss in these columns, yet it cannot be altogether passed over in dealing with a book like the one before us. The writer's statements are difficult (some of them, no doubt, impossible) to refute, and yet we feel that he has not presented the whole of the matter. His treatment of it betrays some confusion of thought. He does not make it clear whether the state of things he reprobates arises from the transgression of a moral code, however elementary, or even, from our point of view, peculiar, or from that code itself. Both views are expressed in different places, though neither very distinctly; and we are not sure which is implied in the following passage:—

"I am fond of the natives, and want to say the best for them that I can; but it is impossible to say that they are moral in the sense in which we use the word in Europe. We may, of course, be very stupid in our conception of morality; objectors may even desire a very different state of society, in which free love is recognized. But as things stand at present in Europe, the word morality has a certain meaning. In this sense Kafirs are not moral. In some tribes the people are scrupulously pedantic about marrying distant relations, and in this go far beyond us. But when that has been said, we had better change the topic."

In estimates of the kind here given it is not easy to discriminate how much is actual, observed fact, and how much inference from customs or institutions known to exist, the effect of which is assumed to be the same as it would be in the observer's own case. It is assumed, for instance, that no woman can pass through the Unyago ceremonies (in their worst form, as practised by the Yaos and Pondos) without utter degradation of character. Yet readers of 'The Golden Bough' will (or should) understand that the worst feature in the case is of the nature of an expiatory ceremony, a safeguard against the danger incurred by violating a taboo; and, this being so, it is conceivable that, where the belief still subsists in its full force, girls may pass through the ordeal without the deterioration one might expect. To our thinking the evil really comes in when the belief begins to decay, while the institution is still kept up, and allows unscrupulous men to make it what it was not in the first instance: a consecration of licence. If Mr. Kidd's account is correct—especially the statements on pp. 210, 231-2, &c.—it is difficult to understand how the whole Bantu race has not died out, which, by all accounts, it is in no danger of doing. But perhaps it is not unfair to apply to the whole lurid chapter, and to some similar passages on other subjects, a sentence which occurs on p. 136:—

"The imagination is much impressed by stories of magic or ancestral interference, and when a man is writing up his journal, he enters all the facts which seem bizarre, and forgets to take note of the more commonplace explanation, if, indeed, he has noticed it."

Horror, of whatever kind, are apt to get on the nerves and occupy the whole field of view, so that the imagination can perceive nothing else, while yet, by some unaccountable perversity of human nature, there is a certain reluctance to have them disproved.

The ghastly stories of witch-trials in Pondoland (pp. 174-6) certainly need sifting. We do not mean to impugn Mr. Kidd's good faith; but surely the killing of one person a day for witchcraft (we are not told over how long a time the average extended) should have made a sensible difference in the population. And we cannot help wondering whether the native guide pointed out, unasked, the kraals where executions had taken place, and if not, what was the nature of the conversation which led up to the request. We seem to remember that a plentiful crop of such episodes was reported from Pondoland about the time when the annexation of that province came under discussion.

In view of these stories (we grant them, for the sake of argument, to be true) and of a subsequent passage (pp. 288-93) it might seem a bold assertion that cruelty is not a characteristic of the Bantu race—yet such is our belief. Three points should be borne in mind. All cases of torture or execution for witchcraft, even if well authenticated, must be ruled out—otherwise, by a judicious selection of instances, we ourselves might be made to appear as a nation of fiends. Secondly, the traditional stories about Tshaka, Dingane, and Lobengula, which make up a large part of this chapter, are not to be accepted unreservedly as facts. As to King Bunu, whose personal acquaintance Mr. Kidd appears to have enjoyed, we have no means of judging. Mr. Kidd does not profess to have been an eye-witness of the incidents he relates, and gives no proof beyond the fact that he "well knows the spot" where the king had men drowned. The Swazis certainly have a reputation for cruelty beyond other tribes, and it does not seem to be altogether undeserved. In the third place, we must distinguish between cruelty and the callousness of ignorance—the infliction of pain from mere thoughtlessness. It is the latter which is evident in the treatment of animals by Kafirs. If it is pointed out to them in a friendly way that they are causing suffering, they are usually much amused, but seldom fail to act on the hint.

The section headed 'Folk-lore' is perhaps the least satisfactory in the book. All the stories given have already appeared in print, though it may be said, in justification, that some of the sources (such as what Mr. Kidd curiously enough calls the "obsolete *South African Folk-lore Journal*") are no longer generally accessible. It seems that "the natives are rapidly forgetting their own stories"—no one remembers them now but the old women, and they but imperfectly, which, if true, is a pity. But we cannot agree with Mr. Kidd in attributing to most of them a European origin. The analogues which daily come to light from the remotest tribes of the interior make it exceedingly improbable that any of the rabbit and jackal or other animal stories are due to the importation of 'Reynard the Fox.' Nor are we aware that any one ever seriously held this view, though it was hypothetically suggested (not so definitely as Mr. Kidd seems to imply) in the second volume of 'Chips from a German Workshop.' As for the Basuto story of Kammapa, with its alleged traces of missionary influence, we should like

to remind Mr. Kidd of his own very sensible remarks on the Jewish origin claimed for customs which are really primitive and universal, but of which the Hebrew Scriptures are the only record for early times. The tale is nothing but Grimm's story of the wolf and the seven little kids, which, whether it is a sun-myth or not, is found all the world over.

We have no space for the discussion of the social and economic problems suggested by the last chapter, which contains some most important truths, though we should be sorry to see Mr. Kidd subjected to a Socratic cross-examination on the various propositions to be extracted from it. It might, for instance, be demonstrated that he is inconsistent with himself when he persists in calling the Kafir "a mis-grown child"; but that demonstration we must not undertake. We can only, in conclusion, express our regret that Mr. Kidd was unable to see his proofs through the press himself. Mistakes in native names, such as "Gealeka," "Garka," &c., were perhaps unavoidable in the circumstances. The Rev. Lewis Grout, a well-known American missionary, whose book on Zululand is quoted, appears throughout as "Prout." We are surprised that no mention is made of M. Henri A. Junod's work on the Baronga, especially as a passage on p. 114 appears to be quoted from it; but this may be the result of independent observation, and, if so, is extremely valuable. It relates to a ceremony performed by women only near Delagoa Bay for obtaining rain in time of drought.

The Works of Lord Byron. A New, Revised and Enlarged Edition, with Illustrations.—*Poetry.* Vol. VII. Edited by Ernest Hartley Coleridge. (Murray.)

(Second Notice.)

BYRON and Wordsworth were as nearly diametric opposites as two great poets could well be; but although some of the amusing and ill-considered jests of 'English Bards and Scotch Reviewers' were the outcome of natural antipathy, Byron recanted them when he attained to years of something approaching discretion in intellectual matters; and he might have objected to go down to posterity as a blind sneerer at his great contemporary.

Mr. Coleridge gathers in (pp. 63-4), from the *Philadelphia Record* of December 28th, 1891, an 'Epilogue,' said to have been written by Byron in the margin of a copy of Wordsworth's 'Peter Bell' (1819), "inserted in a set of 'Byron's Works,' presented by George W. Childs to the Drexel Institute." As it should make all the more exclusive lovers of Wordsworth more furious than ever with Byron, it needs strict examination, and should therefore have all possible publicity. It reads as follows:—

There's something in a stupid ass,
And something in a heavy dunce;
But never since I went to school
I heard or saw so damned a fool
As William Wordsworth is for once.

And now I've seen so great a fool
As William Wordsworth is for once;
I really wish that Peter Bell
And he who wrote it were in hell
For writing nonsense for the nonce.

It saw the "light in ninety-eight,"
Sweet babe of one and twenty years!
And then he gives it to the nation
["To permanently fill a station,"]
And deems himself of Shakespeare's peers!
He gives the perfect work to light!
Will Wordsworth, if I might advise,
Content you with the praise you get
From Sir George Beaumont, Baronet,
And with your place in the Excise!

For metrical ease and colloquial spontaneity the first two stanzas are in Byron's "best manner," just as the sentiments expressed are delivered with his very worst manners. Mr. Coleridge prints the text without the fourth line of stanza 3, but ingeniously supplies it in a note from Wordsworth's preface. He supports the authenticity of the piece by reference to a passage on the same subject added by Mr. Prothero from an unquestionable source to one of Byron's letters in 1901 (Mr. Coleridge says "1891," presumably by a slip of the pen). We scarcely question the genuineness of the piece. Byron was quite capable of writing a halting line like the last but one; but in view of the remote possibility that the thing is a clever American forgery, it is worth while to note that in the United States the line would not halt, as there the word "Sir," in the title of a knight or baronet, is pronounced as emphatically and fully as if used by itself in addressing a man directly—not half slurred, as we pronounce it when it forms a title.

The new trifle 'Lucietta,' at p. 81—the ninth new piece—is without any kind of distinction; nor is there much, if any, in the 'Song of the Suliotes' at p. 83, which is the last of the newly published pieces. These are both given from autograph manuscripts in the possession of Mr. Murray. 'Lucietta' is as follows:—

Lucietta, my deary,
That fairest of faces!
Is made up of kisses;
But, in love, oft the case is
Even stranger than this is—
There's another, that's slyer,
Who touches me nigher,—
A Witch, an intriguer,
Whose manner and figure
Now piques me, excites me,
Torments and delights me—
Cætera desunt.

If the *Cætera desunt* is Byron's it is the one good thing in the scrap, and really completes it by telling Lucietta that her rival of the moment has nothing beyond the "manner and figure" which ungrammatically "piques" &c. in the singular. Why did not Mr. Coleridge's systematic repunctuation relieve the second line of that intrusive note of admiration?

The 'Song of the Suliotes' does not read like a *jeu d'esprit*, and hardly like a serious "minor poem":—

1.
Up to battle! Sons of Suli
Up, and do your duty duly!
There the wall—and there the Moat is:
Bouwah! Bouwah! Suliotes!
There is booty—there is Beauty,
Up my boys and do your duty.

2.
By the sally and the rally
Which defied the arms of Ali;
By your own dear native Highlands,
By your children in the islands,
Up and charge, my Stratiotes,
Bouwah!—Bouwah! Suliotes!

3.
As our ploughshare is the Sabre:
Here's the harvest of our labour;
For behind those battered breaches
Are our foes with all their riches:
There is Glory—there is plunder—
Then away despite of thunder!

As an exercise in bending English to the bondage of rhymed trochaic dimeter acatalectic, these lines are hardly to be called successful. The Suliote war-cry of "Bou-wah!" could scarcely fail to suggest to the English eye and ear the too familiar "bow-wow," while the grotesque suggestion of "battered breaches," when "breaches" is made to rhyme with "riches," would suffice to spoil a serious lyric in a far higher strain than this.

Out of the seventy-three pieces in this appendix, as a whole, there is a good deal of amusement and some instruction to be got. Those that were written as parts of letters are, of course, much more pertinent and amusing in their original matrix than as substantive compositions; but it was just as well to collect them here as forming the complement of Byron's poetical works. No one who has the whole thirteen volumes is any the worse for having a few of these pieces twice over; and there are doubtless people who have the poetry without the prose, and *vice versa*. If Byron's fame were not past harm there might be a little injustice to him in giving the standing of bricks in his poetical edifice to things written hastily for the momentary amusement of the particular correspondent; and assuredly the 'Peter Bell' stanzas will be swallowed and digested as Byron's deliberate judgment on Wordsworth. In that case their ferocity will benefit the elaborate compositions of Shelley and John Hamilton Reynolds on the same subject by emphasizing their comparative gentleness and good breeding. The first piece in the collection Mr. Coleridge might have done worse than reject, pending the discovery of some evidence of a decisive kind in favour of its Byronic origin. At present it comes down to us with no better credential than the fact that Moore took it down from the lips of Byron's nurse, Mary Gray, who regarded it as a first essay in the direction of poetry; but Moore himself questioned the originality of the piece; and no wonder! It reads—

In Nottingham county there lives at Swan Green,
As curst an old Lady as ever was seen;
And when she does die, as I hope will be soon,
She firmly believes she will go to the Moon!

Assigned to the year 1798, this is not only of a maturity incompatible with the child Byron's first letter, written that year, but in execution compares not unfavourably with some of his verse of four or five years later. No doubt it will be found some day either in some one else's works or in a Nottingham paper or miscellany.

Mr. Coleridge tells us that

"a few imperfect and worthless poems remain in MS.; but with these and one or two other unimportant exceptions, the present edition of the Poetical Works may be regarded as complete."

For all essential purposes we should be disposed to accept this as a final verity, and to fix at forty-two years hence (unless the law of copyright be altered) the time when the whole text of Byron's works will be free for all comers to handle in the sense in which the works of Shakespeare and Milton are free. We see no occasion to suppose that anything of serious consequence remains unpublished. But just as we now have before us a great deal which has been kept for the twentieth century, on the ground

that it was formerly regarded as worthless, unfit for publication, or injurious to the feelings of the living, so we shall certainly have, in the eternal shifting of circumstances and the unceasing change of fashions and ethical criteria, a long-continued procession of Byronic trivialities, the issue of which will serve to perpetuate the monopoly in complete editions of his works. Also, the craving of wealthy collectors for holograph manuscripts of great poets will assuredly tend to bring to light manuscripts of compositions published abroad as Byron's, so trifling as to be of doubtful authenticity till established on the authority of his own writing.

We have been told by one who ought to know something about it that

There are nine and sixty ways of constructing
tribal lays,
And every single one of them is right!

Probably there are at least as many ways of constructing a bibliography; but we are not disposed to dogmatize on the question whether every single one of them is right. We will not even say that Mr. Coleridge's way of constructing a bibliography to his Byron—a task in which we seem to discern considerable self-sacrifice—is not right; but we will admit that we do not think it altogether the best or most useful way. Useful this portentous list of Byron's works and the many editions and translations of them is—highly useful, and highly interesting and instructive. But there are parts of the *catalogue raisonné* in which we would gladly have had more detail, and in exchange for it we should be prepared to renounce some of the detail of other parts if necessary. The descriptions of the *éditions principes* might well concede something to the mere dilettante and collector by a little more elaboration of particulars; and on the other hand few of those who require bibliographies would begrudge such retrenchment as might be necessary in the very full account of the collected editions. For example, it could not but interest and even concern the collector and the curious to know that 'English Bards and Scotch Reviewers' appeared in drab boards with the title-page reproduced on the recto cover, and a line added as to the price (3s. 6d.), and with a page of Cawthorn's advertisements on the verso cover; that the half-title reads, 'English Bards, [and] Scotch Reviewers,' between two long double rules; and that the headlines, divided from the text by a thin and a thick rule, read 'English Bards' on the versos, and on the rectos 'and Scotch Reviewers.' These details are not important, nor is bibliography itself a matter of supreme importance; but if we are to have it as an adjunct to criticism, and collectors are to make use of it, such details are serviceable, especially in the case of a book of which there are spurious copies. Similarly it would interest the curious to know that the second edition of the book, in which a considerable mass of work appears for the first time, together with the author's name, was issued in drab paper boards without any printing on them, and that the half sheet with which the book ends is completed by Cawthorn's advertisements, transferred from the cover of the first edition. The second edition is much rarer

than the first, and Mr. Coleridge did well to give some details of watermarks in the paper of both, though we believe he is right in the conjecture that there are no spurious copies of the second. Equally agreeable would it be to the bibliographer and collector, no doubt, to see recorded details of the same kind about that beautiful product of Davidson's press the first edition of 'Don Juan' (cantos i. and ii.), whereof clean uncut copies in the original pink paper boards, with printed back label, are now so highly prized. Something about the making-up (wrappers, advertisements, &c.) of the series of thick pamphlets in which many of Byron's once most popular poems were issued would also be acceptable. As regards the general scheme of the bibliography, we have to record our deliberate preference for a chronological arrangement, based on the first appearance of each work, followed by an account of collected editions; and we fail to see any advantage in Mr. Coleridge's arrangement, which puts the collected editions in the forefront of his bibliographical battle, and makes an alphabetical arrangement of titles the basis of his account of the *éditions principes*.

We notice that on p. 304 Mr. Coleridge gives an account of a rarity in Mr. Buxton Forman's library, a pamphlet published by Effingham Wilson before the dedication to 'Don Juan' was published among Byron's works, and consisting of that trenchant composition and Byron's notes to it. This pamphlet is confounded with the broadsides stated to have been sold in the streets of London to give currency to the dedication. The description of the pamphlet is said by Mr. Coleridge to have been furnished by Mr. Forman. Is it possible that either of these gentlemen does not know the difference between an octavo sheet and a broadside? If so, we should certainly like to know which, in order that we might introduce him to Macaulay's schoolboy.

The utility of the bibliography is not gravely impaired by the details we have mentioned; and, unlike most bibliographies, this one has a "moral." It illustrates and enforces the verity that the world-wide vogue of Byron arose out of the substantial character of his poetry; nothing less than dominance of genius could have gone on impressing, for the best part of a century, not only his own countrymen, but also the intellect of Christendom. Whatever our individual tastes and proclivities may be, to ignore the pre-eminence of Byron in the literature of last century is to write ourselves down—well, we need not say what.

A Book of French Prosody, with Specimens of French Verse from the Twelfth Century to the Present Day. By Louis M. Brandin and W. G. Hartog. (Blackie & Son.)

It is unfortunate for the compilers of this treatise that they should have been immediately preceded by Mr. Kastner's admirable and comprehensive 'History of French Versification,' which remains, as we described it in our review (August 15th, 1903), "the most learned, thorough, and impartial treatise on the subject which has yet been published." We have carefully compared

the two books, and we have failed to find a single instance in which Messrs. Brandin and Hartog have improved upon Mr. Kastner. Where they are good, he is better; where he is clear, accurate, and explicit, they are frequently indeterminate and inadequate. Indeed, we have only to turn from them to him to find, for the most part, our criticism ready made for us. Let us give a few instances.

On p. 116 are given "the rules of the orthodox sonnet." Rules 3 and 4 are: "The first two lines of the sextet must rhyme together, *co*. The last four lines must rhyme as follows: *dede* or *deed*." Two instances are given from Heredia, and we are told: "The sonnets referred to above are the regular forms of the sonnet, and all others are irregular." If we turn to Mr. Kastner's pages on the sonnet, we shall see, first of all, an account of the Italian sonnet, with a quotation of the earliest known sonnet in Italian—that is, in any language—together with a typical sonnet of Petrarch, and in both of these we shall see that the really "orthodox" form of the sextet is neither of the two forms given by Messrs. Brandin and Hartog, but the following: *abc abc*. From Mr. Kastner, however, we shall learn:—

"The most normal scheme of the French sonnet, and the one which prosodists declare to be the only regular French sonnet, probably because it was employed almost exclusively by the classicists, is as follows."

And then follows the first of Messrs. Brandin and Hartog's only "regular forms."

On p. 57 we find a brief and misleading account of *terza rima*, or *rimes tiercées*, which is repeated a little more clearly on p. 94. No indication is given of the origin or history of the form, and the matter is still further confused by the inaccurate statement: "'Rimes tiercées' are, therefore, a particular case of 'rimes redoublées.'" Turning to Mr. Kastner's book, we find, on pp. 167-71, a complete, scholarly, and perfectly clear account of the form in Italian and in French.

Chap. vi., 'Poetical Grammar,' attempts to deal with the question of inversion and other so-called poetical licences, and it repeats, vaguely and inconclusively, the usual statements, making no attempt to explain any of the apparent anomalies to which it calls attention. In regard to inversion, Banville's unanswerable affirmation, "Il n'en faut jamais," is quoted, not, however, for approval, but for the sake of this bland comment by way of correction:—

"It is hardly necessary to insist on the fact that a great many such have existed, exist, and will continue to exist; and that by a judicious and sparing use of them French verse will be considerably enhanced and beautified."

Where Mr. Kastner is so valuable, where his book adds so much to one's knowledge and sets one so profitably to work on independent thinking, is in his explanation of how things came about—of how, for instance, what is inversion to a modern poet was no inversion to a poet of the seventeenth century. Throughout his book, indeed, we are helped to use our own minds, and we are everywhere conscious that the writer has used his. Whenever Messrs. Brandin and Hartog come upon a difficulty

which has not yet been settled by authority, they hesitate, accept what seems the most "authoritative" view, seem unable to think for themselves. Thus their chapter on 'Enjambement' gives no clear impression of the origin, growth, or indeed of the actual essence, of this feature. A large number of the examples which they profess to give are not strictly examples of *enjambement* at all. In writing on the difficult question of hiatus they quote with approval the somewhat self-evident remark of a M. Boschot: "Les hiatus doivent tour à tour être rejetés, admis, ou recherchés par l'oreille consciente du poète," which is another way of saying: "There is no rule, please yourself"; and this evasion of the question they call "M. Boschot's rule," and are of opinion that "M. Boschot's rule must in the end prevail." In the preface they pride themselves on having "devoted a whole chapter to the subject of Alliteration, which has been left untouched in previous treatises on French prosody written for English readers."

But on turning to the chapter we find, after several pages of examples, this naïve confession:—

"Granted, then, that the words which a poet employs are presented to his mind with alliteration, we have here an instinctive and more or less unconscious phenomenon, and it is useless and impossible to establish or to try to deduce laws which shall regulate it."

Why, then, this chapter?

In writing of contemporary poetry, and of *vers libre*, Mr. Kastner was, for once, a little summary, a little inadequate. But the comments of Messrs. Brandin and Hartog on what they call "le vers libéré" (a name which has never been seriously adopted in France) show want of knowledge rather than mere prejudice. History is not written in this fashion:—

"Some members of the 'Decadent' school, such as François Vié-Griffin, J. Moréas, G. Kahn, Stéphane Mallarmé, are men of great talent. It is unfortunate, however, that so few people can either feel their 'metre' or grasp their meaning."

It is unfortunate that two historians of French prosody—one Fielden Professor of French and Professor of Romance Philology at University College, and the other Lecturer in French at University College—should make three errors of spelling and accentuation in quoting the names of four French poets, in order to decry them for "chaos in form" and "obscurity of idea." But what is more serious is that they should have thought that a whole generation of French verse can be disposed of in this summary way. The real test of a critic is to be found in his treatment of contemporary work. Work even a generation old has already, to some degree, taken its place. But work actually contemporary demands a personal judgment, and when we find a critic who seems well able to follow in other, older footsteps, wandering without sense or direction when he has only the sun or stars for his guide, we may be allowed to doubt whether he would have discovered for himself the merit of writers now classical if he had come upon them in new books instead of old. In the sentences we have just quoted, four writers, apparently chosen at random, are grouped together as "mem-

bers of the 'Decadent' school," and as writers of "le vers libéré." But are not Messrs. Brandin and Hartog aware that Mallarmé was not a writer of "vers libéré" or even *vers libre* at all? Difficult as his language often was, the form remained, to the end, strictly classical; and what was most surprising in him was precisely his skill in producing effects wholly new in French verse without breaking the traditional bounds of metre. To name in one sentence Mallarmé and M. Kahn is to betray a lack of acquaintance with the state of modern French poetry which is really perplexing, even on the part of a university professor and of a university lecturer.

It must not be gathered from the criticisms and comparisons which we have felt bound to make that this 'Book of French Prosody' is without merit. But, as it is, it comes, however unintentionally, as a rival to another book which happens to be vastly better in every way.

We can commend in it the selection of French poetry with which the latter half of it is filled. The extracts are made with a good deal of good sense, not as a poet would have made them, but with excellent general adaptability, from the whole course of French literature. In one instance ten stanzas have been cut out of a poem, Gautier's 'Vieux de la Vieille,' and the poem renamed 'Les Vieux Grognards'; but for the most part the pieces quoted are complete in themselves and carefully printed. This part of the book may well have a value of its own for those English readers who are acquainted with the French language, but not with French poetry.

Father D'Alton's History of Ireland. Vol. I. (Dublin, Sealy, Bryers & Walker.)

THIS somewhat ambitious undertaking is the work of a country priest, and we may say at once that it were well if the Roman Church in Ireland had many of her clergy so well informed. He quotes freely from many authorities, such as Reeves's 'Adamnan,' the 'Four Masters,' &c., and even from decidedly heretical people, such as Martin Luther and Gibbon. Sometimes he puzzles us with the wisdom of his learning. We do not know Salmon's 'Ancient Irish Church,' twice referred to, nor do we remember any legend about the combat between Hector and Antæus. Probably the bardic tale of which he is speaking (p. 81) contains this news. But on the whole we can find no fault with his education in books, and the archbishop who introduces him dwells upon his knowledge of Irish, which lays open to him the native authorities, consulted by most historians of Ireland at second hand. We do not quarrel with another point in the archbishop's recommendation: Father D'Alton "holds the scales of historical justice with an even hand." He indeed does his best to be fair, but objective history is not to be expected from any man, least of all from the official advocate of a particular creed. And we differ wholly from Archbishop Healy when he attributes to the present author a high degree of the critical faculty. Father D'Alton seems to us to labour under a far more serious defect than his ignorance of Irish would be: he

has never studied, so far as we know, the critical history of any other country, hence the comparative knowledge essential to teach the proper perspective of human events is wanting in him. When shall we obtain a critical survey of the body of Irish legends of the sort we find in the essays of Profs. Zimmer and Bury on St. Patrick? Neither of these newer lights is utilized in the present work; the 'Tripartite Life' is only a collection of the materials for such an estimate. Father D'Alton has got no further than the mere childhood of criticism. When he relates the legend of a miracle, he tells us, as Todd did long ago in his 'Life of St. Patrick,' that if we reject the miraculous details, the rest of the story may be accepted as fairly historical! Since the miracle is the whole story in most cases, this advice can only be of value in affording an estimate of the critic's intelligence.

At every turning-point of the history this defect stares us in the face. Thus the current panegyrics of the Irish Church in the sixth century are exaggerated into the statement that hardly a pagan then remained in Ireland, and the activity of certain monastic schools in sending out missionaries over Europe is extended to the Church over the whole country. It is far more probable that the monasteries were islands of pious culture in the midst of a very rude and barbarous population.

We are told, honestly enough, that when the Danish invasions were over, the Irish Church did not revive, or did not attain to any high condition. The evidence of St. Bernard early in the twelfth century is too express, and Father D'Alton does not seek to deny it. Yet even in this degenerate Church there were examples of good church building and of beautiful artistic work. As we said recently in connexion with Dr. Joyce's book, Irish historians have been too prone to infer from artistic handicrafts the existence of general culture. If the beautiful implements and decorations of the Solomon Islanders—very savage cannibals, still in their stone age—were now buried in Ireland, and presently discovered by some local antiquary, they would certainly be brought out as evidence of high artistic feeling, and hence of advanced culture in the makers. And yet how false would be the inference! Father D'Alton thinks that if Giraldus Cambrensis had seen the beautiful Cormac Chapel at Cashel he would have hesitated to call the Irish people barbarous. Giraldus knew better than to mistrust the evidence of his eyes and ears. The natives he saw were probably not different from the natives whom Fynes Moryson, Spenser, and Cuellar saw, and no number of beautiful churches could undo the experiences which they endured.

But there is another feature which has remained constant, even since the Irish have really attained to European civilization. It is brought out very strongly in the book before us that the perpetual jealousies and quarrels, often amounting to internecine wars, among the native chiefs were the main cause why Ireland never became a nation, in any serious sense. The Irish clans raided not only the cattle but also the churches of their enemies, and far more holy places were desecrated by men calling themselves Catholics than were ever

destroyed by Henry VIII. or Elizabeth. The same inability to suppress private griefs, to subordinate shabby disputes when great national questions were burning, destroyed all real growth of civilization in the Middle Ages, and to the present day still militates against advance in politics or economic reform. This it is which makes the history of Ireland such sad reading. The perpetual murdering and raiding in the 'Four Masters,' or even in this history, make us feel as if we were floundering in one of the great central bogs that obstruct the material cultivation of the country.

The best portions of Father D'Alton's work are undoubtedly those in which he treats of ecclesiastical matters, for here he is dealing with his professional theme; the worst are those concerned with the Reformation, though he does his best even here to be fair. We wish that his knowledge of Irish had prompted him not only to cite, but also to explain many Irish terms, which he assumes as obvious. But we doubt if even now the Gaelic League has disseminated its lesson sufficiently to make average Irish readers independent of explanations in English. He does not condescend, e.g., to tell us why a certain tribute was called a *boru* tribute. But he will probably reply that his book is intended for the rising generation, to whom such things will presently be the elements of knowledge.

NEW NOVELS.

A Great Man. By Arnold Bennett. (Chatto & Windus.)

THIS is a rather ferocious satire upon the sort of greatness and fame that have been achieved during the past decade by some writers of very second-rate fiction. It is distinctly amusing and entertaining, like most of the author's work, but, as with some of his other writings, a vein of essential vulgarity runs through it, a something coarse and ungente, which makes for offence and for a sense of distaste in the reader. The satire, in short, lacks delicacy or subtlety. But one cannot say that it is unmerited, and that within the memory of the youngest of living critics. The hero of this story is an utterly commonplace person, the son of a Regent Street draper. Whilst recovering from an attack of the measles he passes time by writing a stupid, crude story called 'Love in Babylon,' which is naturally scorned by the various publishers to whom he submits it. Then it is accepted by an æsthetic gentleman, who publishes what he calls the "Satin Library," and it achieves a wonderful vogue. And so our young draper, with his infinitesimal soul and his horrid habit of over-eating himself, goes on from height to height upon the path of fame, and is presently earning fifty thousand pounds a year from plays and novels which have no relation whatever to anything that is desirable in literature.

The Successor. By Richard Pryce. (Hutchinson & Co.)

THE plot of this clever story might have been fathered, as the author himself suggests, by Boccaccio or De Maupassant, though the details are mitigated by an insular veneer of delicate reticence. Towards the end we

get doubtful about the legal problem presented to us. If a husband behaves as though he were responsible for his wife's pregnancy, her child is in any case as legitimate as if its antecedents had been above suspicion. In the case of a peerage the House of Lords might divert the succession from an alleged heir if it were absolutely demonstrated that the late peer could not possibly have been the father of the same. But in the case before us "There are no proofs; there couldn't be any." Yet we are told that the young baroness "Gundred's position must be unassailable. There was one way to make it so." This was for the heir apparent to marry her, according to the author. Yet no marriage could avert the only assaults in question to which she was liable, namely, distress and shame caused by the knowledge of her mother's crime. This difficulty need not have been raised; for at least the heir apparent, by marrying Gundred, whom he loves, would lessen the effect upon her of any painful revelations by bringing about a partial restitution, and would also diminish the chance of the scandal reaching her ears. There is considerable humour in the account of the disastrous results produced by the efforts of Mrs. Alton, Lord Alton's widowed sister-in-law, to induce his lordship to acknowledge her only son as his heir. Lord Alton's third wife, who would probably be described in Debreton as the "daughter of Mr. John Mason of Liverpool," talks suspiciously correct English, with occasional lapses such as "sumphus," "inopportunate," but maintains her dignity so well as even to win the approval of a critical footman, and is an interesting character by reason of her remarkable conscience.

The Lady in Sables. By G. W. Appleton. (Chatto & Windus.)

A NOVEL of this kind should please those who like plentiful sensations and are not too critical about their quality. It is a somewhat bald detective story, with plenty of love and danger—of sorts—and not a hint of analysis of character or situation. Had the author weighed a motive, or harboured a doubt or a hesitation, the thing could not have been written. But it is written. And it has an easygoing plot, not calculated to set one's brain on fire, though it serves to put and keep the machinery in motion. The book is from start to finish a wild and whirling debauch in the common properties of the police novel. Why every one—man, woman, and child—talks such English and slang who can say? But every one does. From the time the "fair stranger" (a most second-rate lady) is discovered in the snow by the narrator (a "medico," as he would call himself) with a wound in her head and a hiatus in her brain the thing goes on merrily. These people and the rest are mysteriously involved in a vast and unconvincing plot to assassinate all the crowned heads of Europe, and they (not the crowned heads) suffer disaster and alarm in the cheeriest way possible. Of course there is a staunch male friend, ready to see "this thing through." We find also intriguing servants, subtle detectives, and a great deal of good-humoured chaff, popping of corks, and last, but not least, three marriages.

Garmiscath. By J. Storer Clouston. (Blackwood & Sons.)

THIS book is a new departure for the author. It is, in fact, a modern melodramatic novel, the scene of which is laid almost entirely in the Orkneys. Of its special kind it is a good specimen. But it is too long, and handled with too much diffuseness, so that the reader may become more than once or twice rather bored during the first half of the tale. But he is hereby advised to persevere, for the story is well worth perusing to its end. It is well written, and the matter of it is interesting, as good melodrama generally is. It tells the story of a wealthy landholder who thought his lineage more distinguished than it was, and a small landowner who found his lineage greater than he had thought it, and his property more considerable in the end than he had ever expected. There is a returned colonial gentleman named Blackadder (the colloquial name of a very deadly Australian snake, by the way) who is ridiculously unconvincing, and who talks in a dialect certainly foreign to the Pacific commonwealth from which he is supposed to hail. Even the principal characters are more entertaining than life-like, and the book contains none of the delicacy of humour with which its author's name is associated.

The Romance of a Lonely Woman. By C. E. Playne. (Fisher Unwin.)

ONE assumes the author of this story to be a woman, and one would not be surprised to learn further that the writer was a confirmed invalid. The point of view is largely that of the sick-room. It is a little suggestive of 'Ships that Pass in the Night,' but has less artistry in it. The scene is laid in a West of England town and in Algiers—the Algiers known to the European who goes there under doctor's orders, the resort of the consumptive, of the *poitrinaire* :—

"From amused recollections of this farcical scene, Grace gathered up the threads of present realities: Lily and her joyousness wrapt in dreariest illness; Arthur in the fulness of life, delicately enjoying the dinner of exquisite bachelordom; she herself in some strange way irresistibly borne in on the current of their two lives."

"Gloriously stimulating is the companionship of man and woman, till Love—as, alas! he is so fond of doing—peeps in at the door and interrupts. Wicked Love! why will he for ever listen at the keyhole whenever a man and woman converse together intimately?"

Most of the book is rather of this sort, but withal it is not without a weak and somewhat morbid order of thoughtfulness, and should find some favour among lady readers who lead sheltered lives.

LOCAL HISTORY.

Records of Wroxall Abbey and Manor. By J. W. Ryland. (Spottiswoode & Co.)—Almost our only quarrel with this exceptionally fine volume is the title. Wroxall was a priory of Benedictine nuns, not an abbey; the superior was known as prioress, not abbess. The nomenclature changed some little time after both abbeyes and priories had all been blotted out by Henry VIII.'s policy. Had Mr. Ryland, as a careful antiquary, reverted to the true name of Wroxall Priory.

the rightful designation might have been eventually restored.

There is but little of early interest pertaining to Wroxall apart from the priory. It was originally a member of Hatton, and is first mentioned about 1120, when Hugh held Hatton at ten knights' fees of the first Earl of Warwick of the Norman line. This Hugh de Hatton, who gave up lands for the foundation of the priory, was a considerable personage in Warwickshire; in addition to being the founder of Wroxall Priory, he was a generous benefactor to the nunnery of Polesworth, the priory of Warwick, as well as to the alien house of St. Florent, Saumur. The legendary account of the founding of Wroxall, as written down in the fifteenth century by an inmate of the house, forms a charming tale, of which the following is but a threadbare outline. Hugh de Hatton, a crusader, was taken prisoner in the Holy Land, where he continued in durance for seven years. At last, remembering that St. Leonard was the patron saint of his Warwickshire church, he prayed earnestly to him for deliverance. Whereupon the saint appeared in a repeated vision, bidding him arise, return to England, and found a house for Benedictine nuns. On awaking Hugh made a solemn vow to respect St. Leonard's command. No sooner had he done this than he found himself miraculously transported with his fetters in the midst of the forest of his Warwickshire estate. Hugh had, however, grown so hairy and disfigured during his long imprisonment that his wife failed to recognize him until he produced a piece of a ring that they had broken between them at the time of his departure. Special directions were vouchsafed as to the exact site of the house he was to found by stones being placed, without human intervention, where the high altar was to be erected. As soon as the conventual buildings were finished, two of Hugh's daughters, Cleopatra and Edith, were professed as nuns, and a lady from the celebrated nunnery of Wilton came to instruct them in the rule of St. Benedict. Among the most prized relics of the priory were the broken ring and part of Hugh's fetters.

Mr. Ryland has shown a rare industry in collecting a great variety of records pertaining to the history of this religious house from such sources as the Worcester episcopal registers, Dugdale's manuscripts at the Bodleian, the general stores of the Public Record Office, as well as from among private muniments placed at his disposal. The most valuable document cited, a bull of Alexander III., dated 1163, is reproduced in exact facsimile; it is one of the earliest Papal bulls now extant and of high value, and gives a full account of the then wealth and importance of this newly founded Warwickshire house.

Bishop Gifford's Worcester register (1268-1302) shows that that prelate visited Wroxall in the first year of his consecration, when he excused the nuns his fees, probably on account of their comparative poverty. Mr. Ryland also records two other visitations by this bishop; but, curiously enough, he fails to record any entry with regard to a visitation that Gifford made on January 30th, 1290. Gifford never found anything to rebuke or correct at Wroxall. Almost the only entry made by his clerk with regard to these visitations is the text of the sermon preached to the ladies in their chapter-house, which was probably done as a check to the repetition of the same sermon on the next occasion. In June, 1309, the Bishop of Llandaff, acting as suffragan for the Bishop of Worcester, admitted thirteen ladies to their profession in the conventual church of Wroxall. The number admitted does not necessarily imply a large or very flourishing community, as Mr. Ryland seems to imagine; there had been no

episcopal visit for a good many years, and in such cases the novices awaiting formal profession were sure to accumulate. At a visitation in 1323 many irregularities came to light, and on two other occasions, namely, in 1339 and 1410, there was certainly need for the visitor's interference. There were, however, eleven recorded visitations, and probably several others, between 1323 and 1433. After the last-named date there is no record of an episcopal visit. Judging from abundant analogy, we cannot doubt that there were at least an equal number of formal visitations in the last century of the priory's existence. The probability is considerable that if there had been anything special to reform, it would have been duly entered by the bishop's officials. It is only a prejudiced mind that could possibly turn silence into condemnation. The reflections in which Mr. Ryland indulges in the last brief paragraphs of his introduction, on p. xxii, as to the evil, idle days of the later life of this house are unsupported by a scintilla of evidence. In fact, he himself cites the commissioners' report of 1536, which said of the ladies of Wroxall that they were all of good conversation and living, and desired, if Wroxall was suppressed, to be sent to some other religious house. We do not believe that Mr. Ryland intended to be unfair; but it seems almost impossible for the average Englishman to divest himself of prejudice, and to look only at evidence, where monks or nuns are concerned.

The prioress of Wroxall was lady of the manor, and this volume includes a good and interesting series of court rolls and manor accounts from the fourteenth century downwards. The comparatively easy life of the customary tenants on monastic lands is once more set forth. The long account of the duties of William Olyn, who held of the lady in bondage (in 1327-8) one message and half a virgate of land, as to ploughing in winter, and sowing and harrowing in Lent, and harvesting in summer and autumn, with food allowance, thus concludes:—

"He shall give to the lady at Christmas 2 hens and 1 cock and 1*l.* of wastell bread, and it is worth 4*d.*; and for this he shall dine with the lady one day at Christmas, and his wife likewise if he has one, and if not he shall bring one other man with him."

On the Dissolution the Wroxall property went to the Burgon or Burgoyne family. Most of the buildings of the old monastery were pulled down in 1575, and a large Elizabethan house built on the site. In 1713 Sir Roger Burgoyne sold the estate to the great architect Sir Christopher Wren, and in 1861 it came into possession, by purchase, of the Dugdales—James Boughton Dugdale. A new house was completed in 1868, but care was taken to preserve in the singularly beautiful gardens and grounds various interesting remnants of the monastic buildings. The greater part of the conventual church remains; its old architectural features, which are of considerable interest, are well described by Mr. Garner, who was responsible for its recent restoration.

The illustrations throughout the volume are numerous and of no small merit. Taken as a whole, this noble book, of which only 100 copies have been printed, is so thorough a piece of work in all its parts that it may be regarded as the best topographical contribution to Warwickshire history for many a long day.

Old West Surrey. By Gertrude Jekyll. (Longmans & Co.)—Miss Jekyll's devotion to the county of her birth is exemplified once more in her latest book, which has little or nothing to do with gardens. Her design is to put on record some of the old fashions, ways and modes of life current in her favourite district of Surrey before the memory of them

fades. The revolutions of civilization have spelt ruin to the ancient ways, and swiftly the old landmarks are going. In a little we shall begin to sigh for the Victorian period as we are sighing now for the Georgian and the Jacobean. Miss Jekyll's memory naturally does not carry her back very far, but she has utilized her residence in a pretty county to note most of its disappearing characters and to make a collection of the characteristic furniture.

West Surrey is taken to represent the county south of the Hog's Back and west of Dorking. It does not include the Weald. It is, therefore, somewhat circumscribed in area, but, for all that, contains some of the most interesting country in England. Miss Jekyll very properly laments the changes which have destroyed the individuality and historic continuity of the country cottage. Nowadays the dealer is abroad in all corners of the land, and most of the heirlooms of peasants have found a place in the marts of London, cheap German oleographs and inferior chairs of modern make taking their place. The explanation of the superior quality of the old furniture lies in the fact that it was, as Miss Jekyll remarks, "sufficient, strong, well-made," and "absolutely suitable for its purpose." This has been supplanted by flimsy stuff, partly on account of the prices offered by dealers, and partly because of "a straining after a kind of display." Nevertheless, there is a good deal of old furniture lingering in Surrey cottages, and cottagers are becoming more and more reluctant to part with it. We fear that in regard to ornaments there is not much defence possible. Cottage ornaments have usually been bad, and they are no worse to-day than they were a hundred years ago. Sentiment may hang about the sampler, but it was in reality a wretched piece of "art," neither useful nor decorative. The style of architecture adopted in various shires was dependent on the quarries of the district. In West Surrey Bargate stone was largely used, and is met with in almost any country lane to-day. The replacement of the wood fence by the iron railing is highly reprehensible, but one doubts if it is so universal as Miss Jekyll makes out. She also states that the rick settle is well-nigh a thing of the past. But this may be seen still in many farms in the district under consideration, and farmers cling to the use of it. It is clear that the book is, more or less, a medium for the exhibition of the photographs, which run to the number of 330, and pleasantly diversify it. These have been taken by the author, and many of them represent possessions of her own, gained in the course of her observations. She gives a picture of the old stocks at Shalford, but those at Abinger Hatch are surely in a better state of repair, and are also now protected. The decline of the old wooden plough, which "is seldom seen now, though it lingers on the good old farm within reach and is well liked by the men who work it," is easily understood, but Miss Jekyll may be glad to hear that on other farms in the neighbourhood the implement is in use, and that it has recently been made by wheelwrights to pattern for farmers who are not so very old-fashioned.

One interesting chapter Miss Jekyll devotes to the idiosyncrasies of the Surrey dialect, which has affinities with its western neighbour. She does not note that "does" is generally pronounced "doos," and that "lilac" is not "laylock," but "lylock." Across the hills the smugglers used to fare in old times from Shoreham Gap, and traces of them are numerous, particularly in Peaslake, Ewhurst, and Blackheath. This is a book meet for the shelves of all interested in old country ways.

NEW TESTAMENT COMMENTARIES.

St. Paul's Epistle to the Ephesians. A Revised Text and Translation, with Exposition and Notes by J. Armitage Robinson, D.D. (Macmillan & Co.)

Cambridge Greek Testament for Schools and Colleges: The Second Epistle of Paul the Apostle to the Corinthians.—Cambridge Bible for Schools and Colleges: 2 Corinthians. Edited by A. Plummer, D.D. (Cambridge, University Press.)

The Expositor's Greek Testament. Edited by the Rev. W. Robertson Nicoll.—Vol. III. *The Second Epistle to the Corinthians.* By the Very Rev. J. H. Bernard, D.D.—*The Epistle to the Galatians.* By the Rev. Frederic Rendall.—*The Epistle to the Ephesians.* By the Rev. S. D. F. Salmond, D.D.—*The Epistle to the Philippians.* By the Rev. H. A. A. Kennedy, D.Sc.—*The Epistle to the Colossians.* By Prof. A. S. Peake. (Hodder & Stoughton.)

A Discussion of the General Epistle of St. James. By R. St. John Parry, B.D. (Cambridge, University Press.)

A NUMBER of commentaries on New Testament Epistles ask our attention. The supply of such works can never cease; each generation must have fresh reports from its own scholars as to the books which occupy so high a place in human life; fresh discoveries have to be arranged, some of the views of a past age to be dropped. The continued influence of the New Testament largely depends on the ability, the honesty, and the spiritual insight of those who discharge this task.

To speak first of the books dealing with Pauline epistles, and among these first of such as deal with a single epistle, Dean Armitage Robinson's 'Ephesians' is important. This book will stand on the same shelf with the commentaries of Lightfoot and of Westcott, filling as it does a place left vacant in the execution of the programme of these scholars. Its plan is different from that of the older books, the exposition being separated from the philological commentary, and standing first. The exposition may be read by itself; it is written with some enthusiasm, and fully explains the author's view that Ephesians is the crowning work of the Apostle to the Gentiles, and that it contains a doctrine of the utmost importance, viz.: "the doctrine of the unity of mankind in Christ and of the purpose of God for the world through the Church." The study of the epistle has occupied the writer ten years, and this labour he considers to have been bestowed on the inquiry after the meaning of unity, so that St. Paul may speak to us afresh in this epistle. The critical questions connected with the epistle are not discussed; for the destination of the epistle we are referred to Hort's Prolegomena to Romans and Ephesians, and for the very curious relation between Ephesians and Colossians to Lightfoot's treatment of the latter epistle. The Pauline authorship is assumed without any argument. The philological notes are short but excellently wrought, and several excursions on special terms are real contributions to the lexicography of the New Testament.

The second Corinthian epistle has been entrusted for both the Cambridge series to a fresh writer, and the book becomes in each case an entirely new one. The former books, by Prof. Lias, were in many ways excellent, and we regret their withdrawal. Dr. Plummer shows the scholarly qualities we except in him; he has a large command of sources for illustration, and wide knowledge of former works on the subject. He is less remarkable for close sympathy with his author or familiarity with that author's world of thought. In his books the Four Chapter Epistle theory will now be taught in schools and colleges. He has adopted, reluctantly, as he says, the view set

forth by Dr. Kennedy in 'The Second and Third Epistles of Paul to the Corinthians' (1900), that chaps. x.-xiii. are the closing part of an epistle of which the earlier part was lost, and that chaps. i.-ix. are the opening part of another (written later), of which the end was lost. Dr. Plummer supplies some new argument for the theory, and cites a number of what he believes to be references in i.-ix. to passages in x.-xiii., which is itself therefore the "painful letter" of ii. 4, vii. 8. The theory is now fully before the British public.

The reader of the Expositor's Greek Testament realizes when a fresh volume appears that the work is not a unity, as was Alford's Greek Testament, of which it was to take the place. Like certain other works, it is a collection of studies by scholars holding different views and operating independently of each other. Thus we have a discussion in each epistle of the salutation and its various terms, and all these discussions come to the same result. Dean Bernard, who strongly holds the integrity of 2 Corinthians, maintains that 1 Corinthians was the "painful letter"; but the writer on 1 Corinthians in vol. ii. of the commentary denies this, it appears to us with reason. All the writers except one adhere to the plan hitherto followed in the book, of printing the Textus Receptus and stating the variants from it in textual notes. Only Mr. Rendall has been allowed to form his own text of Galatians. Dean Bernard gives a full translation of his text into English, which enables the reader to know always where the expositor stands; but none of the other contributors adopts this laudable practice. Principal Salmond and Prof. Peake are more adequate than the others in their treatment of the thought of the Apostle; the former is as full as a German commentator on the different views which have been taken of a passage, and thus supplies a very useful supplement to the book of the Dean of Westminster noticed above. Of this kind of information Mr. Rendall gives least; he is a follower of Prof. Ramsay, and harmonizes the statements of Galatians with those of Acts, sometimes with proposals of a somewhat heroic nature. Of individual renderings we would notice that he translates *προσεγράφη*, Gal. iii. 1, "was written before," as if it referred to the Apostle's previous epistolary communications with the Galatians, and not, as the context of the passage surely requires, to the circumstances attending their conversion. *Τοῖς δοκοῦσιν*, ii. 2, is taken to mean those who appeared proper persons to receive the communication, a very hazardous rendering when the repetition of the phrase in verse 6 is taken into account. Mr. Kennedy holds that the name above every name given to Christ in Phil. ii. 11, the *κύριος*, is the O.T. Greek rendering of the divine name Jehovah. As to this, however, the use of the word in 1 Cor. viii. 6, where it stands in distinction from *θεός*, may well make us doubtful.

Mr. Parry's book is a study of a kind of which too little has hitherto issued from the great English universities. It assumes that a growth of thought may naturally be looked for in the books of the New Testament, and that careful analysis of the mental position of an epistle and a comparison of it in this respect with other epistles may yield solid conclusions as to its date and situation. This view, hitherto characteristic of German rather than of English work on the New Testament, is here applied to the Epistle of James in a sober and sensible but convincing way, and the writer is led to the conclusions that James is later than Romans, and that the writer of the little work had assimilated the results of Pauline teaching. More than this, the epistle is vindicated from the character it wore in Luther's judgment as an epistle of straw, or from the modern view of it as a series of loosely connected aphorisms, and is

maintained to be a unity, dealing with what must have been for the early Church a vital and absorbing question, viz., how the Christian, having parted with the Jewish law, was to regard temptation and sin, and how he was to guide his steps aright. In this many will think that Mr. Parry has gone too far. He finds it necessary to assert that the word "temptations" in i. 2 does not mean external trials, but allurements to evil, as in ver. 13. Few will agree with him here, or in his rendering "the Lord, the Glory," i.e., who is the glory of Christians, at the beginning of chap. ii. The epistle is made out to be by James, the Lord's brother, and to have been written about 62 A.D. without any conscious polemic against the doctrine of St. Paul. But the significance of the book is to be seen in the method it employs.

OUR LIBRARY TABLE.

MESSRS. LONGMAN publish *With the Inniskilling Dragoons: the Record of a Cavalry Regiment during the Boer War, 1899-1902*, by Lieut.-Col. Watkins Yardley. This diary of the war is of the more interest for not being literary. It brings vividly before the reader the actual life of one of those cavalry regiments which did better than the mass, and were, in consequence, almost continuously engaged. The home-staying reader—a volunteer, perhaps, or a friend of volunteers and other home-staying troops—regards being "under canvas" as somewhat of an adventure. When the author tells us that in November, 1900, his regiment found itself "for the first time for eight months under canvas," he does not mean that they had been in barracks, but, on the contrary, that during eight months they had not even had a canvas roof over their heads, but had been continuously on bivouac with no roof at all, in weather which, to judge from his diary, was almost invariably composed of thunderstorms at night following intense heat or equally intense cold by day. The fate of the South Wales Borderers, as chronicled in the diary, is perhaps even worse, for they were discovered holding an obscure village where they had "been without tobacco for two months." Some of the matters recorded in the diary bear upon work in which the regiment had not taken part. A commandant of Transvaal police is captured, for example, and relates the taking of our guns at Colenso, explaining that had we known the Boer situation they could not have been captured, there being no Boers on our side of the river, where

"they had to swim the river to get at them, then drag them by hand to and across the flooded river by means of long ropes, the guns being entirely submerged as they were dragged across."

The Inniskillings served a good deal alongside of the force raised by the Colonel of the Inniskillings and known by his name, he being the famous Col. Rimington. There is an account of Zulus, discovered acting as spies, being flogged with rhinoceros-hide whips—an irregularity, having regard to the fact that the laws of war recognize only shooting as a punishment for spies, which is worth notice. Such action in the course of the Afghan campaign of 1879 was severely rebuked, and ultimately apologized for by the officers of all ranks concerned. In one case of the flogging by the Boers of a loyal Kaffir, we shot the Boer commandant concerned.

WE reviewed exactly five years ago the first volume of Col. Hanna's *The Second Afghan War, 1878-79-80*, of which the second volume now reaches us from Messrs. Constable & Co. The introductory portion contained more history than war. The present section of the work is chiefly war rather than history. The tone is the same, and we still find a tendency to attack the late Lord Lytton

and Lord Roberts. We also again discover much knowledge and industry, but a certain prejudice which detracts from these qualities and from the ability of the writer. Napier got into hot water for his account of the Peninsular War, marked as it was by freedom of speech with regard to distinguished officers. Col. Hanna, who goes far beyond Napier in the freedom of his criticism, writes with so much enthusiasm in some passages of "Roberts's indomitable courage and resolution" that he feels himself allowed, on the other hand, to describe his "doubly reprehensible imprudence." Col. Hanna even contrasts what he thinks the want of "military science" shown by General Roberts at Peiwar Kotul with Lord Kitchener's manoeuvres at Omdurman. We should have thought that the whole military world outside the British Empire would set the powers of Lord Roberts in such respects far above those displayed at Omdurman by Lord Kitchener. The greatest admirers of the latter officer have always thought that his actual handling of operations in the field, as displayed at Omdurman and Paardeberg, formed his weakest point, and there are many foreign officers of distinction who think, on the other hand, Lord Roberts one of the most scientific of the living generals of all nations. There is some allusion to the flogging of one prisoner in the course of the minor operations in Khost, and it is shown that shortly afterwards the very man who had been flogged murdered a non-commissioned officer, and escaped. These matters were brought before Parliament and generally condemned; but there was a good deal more of the same kind which is not named by Col. Hanna.

My French Friends, by Constance Elizabeth Maud (Smith, Elder & Co.), is a revival of the style of a book by the same writer which we praised, 'An English Girl in Paris.' It may be remembered that the charm of that volume lay in the unusual presentation of French in a literal translation, in which all French idioms were preserved, with comical effect. We read a long way into the present volume, chiefly composed, we think, of reprints, without finding anything good in the resuscitation of the former *tour de force*. At last, however, we came to a hairdresser who is delightful. He tries to make Mademoiselle buy some kind of young lady's wig, which passes by the name of "transformation." All good fortune on the part of ladies, real or imaginary, known to him is ascribed by the hairdresser to the perfection of his transformations.

"They are indispensable, see you, for the traversing of the ocean. Mademoiselle, she who has made the traversing to England, she will support me, is it not so? The own hairs they become, except in cases rare, of an ugliness, of a limpness 'insupportable'—no means otherwise—by the humidity of the sea. While with the transformation behold the difference, the beauty of these travellers is not only preserved, it is enhanced, and without trouble or inconvenience of any kind. Never, Mademoiselle, must she make the imprudence of a long voyage on the sea without this precaution," he warned me. "The other day only it was that a real tragedy arrived to a young friend of one of my clients, a *demoiselle Anglaise*, young, beautiful even as Mademoiselle herself! She was *fiancée*, and should celebrate her marriage immediately on arriving at the Indies. On the road she is to encounter the *fiancé*, and complete with him the voyage. She embarked from England with a cousin, a miss no longer in her first youth it appears, and lacking altogether the beauty of the other, so one says, but of the appearance as you say "tailor-made," well-conserved, and—observe the essential—coiffed always in transformation, *enfin*, at four-pius. The misfortune behold it then, when Mister the *fiancé* he joins these two young ladies at the Suez. The young *fiancée* she wears no transformation. Her hairs they rest never in place; they become of an ugliness extreme, framing the face in torn rage, as though she represented an old sorceress. No longer can her *fiancé* support to look at her, and to console himself he turns the eyes to the picture more agreeable of her companion. That

one finds herself only too content to replace her young cousin. Before the end of the voyage behold it is all finished with our poor *demoiselle*! It is a history true but true that," wound up Monsieur Rodolphe impressively.

"Well," I observed, "he will be finely punished, that *fiancé* false and fickle. One cannot voyage always on the sea, and imagine to yourself what will be the emotions of that bridegroom when he beholds on the toilette-table of his bride the transformation. For no Englishman would have realised that it was a wig she wore."

"No?" asked Monsieur Rodolphe in surprise. "The Englishman he is innocent till that point there? The Frenchman no, not, he is initiated—he knows all—that one!"

Mr. Bodley figures in this volume, as in another we have seen, as the godfather of a dish of mutton; but we confess that we are surprised at finding that somewhat stern critic of others, Mr. Arnold White, in a menu, as responsible for the arrangement of a flet of hare. There are a good many little points on which we could quarrel with our author. The French is usually right, but there are some errors, for which insufficient correction of proof is probably responsible. The name of one of the heroes of the earlier writings of our author is spelt in different ways within two lines; and within two or three pages Abélard appears both in this form and as Abélarde. The journalist shot by Pierre Bonaparte was not named "Renoir." Paris is described as being remarkable for trees, whereas Parisians visiting London generally express surprise at London being so much fuller of trees than their own city.

The Life of Robert Burns has been told again by Mr. T. F. Henderson, who was Mr. Henley's "Fellow in Burns" in all the "Centenary" edition of the poet's works. The present volume, which is prettily adorned with a dozen "process" illustrations, forms one of a series of "Little Biographies" published by Messrs. Methuen. It is a plain narrative of events, not notably well written, but marked by a very welcome sanity of judgment. We are glad to observe that Mr. Henderson, in the record of Burns's mistresses, keeps the episodes of Mary Campbell and Clarinda in their proper place. He has not been misled by the sentimentalities of Stevenson or by the spiritual imaginings which have found a concrete expression in the bronze at Dunoon. Mr. Henderson has told the depressing tale of Burns's lifelong incontinence with good sense and reticence, and with a just appreciation of historic perspective which has too often been wanting in the bard's well-meaning admirers. We may deal with one of the questions suggested by each new biography. Suppose for a moment that Burns's visit to Edinburgh had secured for him a lucrative sinecure. We are not with the majority of his biographers, who state, or imply, that Scotland's neglect of her bard is "a national disgrace"; for no poet, one might almost say, for the sake of his poetry, has ever been encouraged in these islands, and it has, therefore, always seemed to us that Burns's reception at Edinburgh was astonishing in its warmth, and that, on the strength of a recent small volume of verse, the reception of the "heaven-taught ploughman" was creditable to the literary patrons of the capital. Burns, indeed, resented not being treated as an equal, and complained of the "staleness of the patricians"; but that, though natural, was not altogether the fault of the patricians. It appears to us that the poet had far better reason to resent the behaviour of tradesmen like Creech, the publisher, who hesitated to be sponsor of a volume of which the first edition had appeared in outlandish Kilmarnock. But suppose Burns had obtained some sinecure from a grateful country; or suppose that, instead of refusing ever afterwards to accept money for his songs, he had, like the majority of the great writers, been con-

tent to take pecuniary reward for his work, deeming the labourer in literature as worthy of his hire as the ploughman, or the politician, or even the publishers to whom he presented it; can we be sure that in that case the world would have gained rather than lost? It may be that, had he been more prosperous, his talent, like that of Byron and Shelley, would have broadened, deepened, and developed out of all knowing even unto the end. But it is equally possible that he would have become sluggish and unfruitful, a mere talker, too comfortable to produce, or, what is far worse, he might, had he been given a post in Edinburgh, have followed the advice of Dr. Moore continually, and developed, on the strength of it, into merely a bad eighteenth-century English poet. As it is, he lived his life, and we inherit his immortal comments upon it.

The Chiswick Library of Noble Authors: More's Utopia, with Roper's Life of More, (Bell & Sons.)—The new text of Roper's 'Life of More,' produced by Mr. George Sampson from a collation of the four Harleian MSS. in the British Museum, is a pleasing feature of this edition. We are not clear that in every case his judgment will be final, notably in the case of the verses on p. 197—

Eye-flatt'ring fortune, look thou ne'er so fair,

where the emendation of Rastell's form, under the title 'Lewys the Lost Lover,' printed in Messrs. Moring's edition, makes much better sense. The verses are, of course, in the well-known Troilus stanza form. Moreover, only forms of words that have existed at some time or other should be used, and "licensially," "travaled," "persuasions," "coolerable," and many others never existed. There are other minor blots on the work, due to the fact that Mr. Sampson has not taken sufficiently into account the inferiority of these manuscripts to the printed text; and his spelling is erratic (he uses five forms of Chancellor, two of them impossible and only due to inexperience in reading manuscripts), a matter which will affect few of his readers. His omission of the conclusion of the anecdote on p. 182, for which the printed text is good authority, cannot be defended on grounds of taste. The decoration of the title-page is poor, but the general appearance of the book, apart from its ugly shape, is excellent. We have only one complaint to make of the type. The lower-case s of Caslon old face, always a mean and "skippy" letter, when set in this size of type approaches deformity. We should have thought that if the typesetters refuse to design an adequate letter, such a firm as the Chiswick Press might have cut one for themselves. The Huth portrait of More, by Holbein, is well reproduced for a frontispiece.

Messrs. Bell's recent letter on the use of their copyright books makes us sure that they will be grateful to us for pointing out that this edition is not wholly free from attack in that respect. Our remark is based on the observation that five pages of the 'Utopia' examined by us contain twenty-nine variations from the original text, which are all found in a previously printed edition, and include one undoubtedly copyright error. Many will attach little value to such considerations where the text of a classic is concerned, but if the principle is good in one case, it should hold in another.

M. ERNEST DAUDET, who is a bit of a book-maker and does not always interest us, has done well in his *Le Roman d'un Conventionnel, Hérault de Séchelles* (Paris, Librairie Hachette). A thoroughly eighteenth-century story is that of the President of the Convention, who was in fact the son of a marshal of France. The latter survived the death on the scaffold at the end of the Terror, in which the régime had taken so great a part, of his son and of the ladies with whom his life was closely connected. That a Terrorist should have spent

his week-ends throughout the Terror in Royalist society in a village near Paris which he protected is in itself an extraordinary episode of the Revolution, and the book is full of such striking pictures.

La Guerre de la Succession d'Autriche: Campagne de 1741-1743, published by the Librairie Militaire Chapelot of Paris, is stated to be by Major Z***, an initial which conceals the name of a distinguished military writer. The book is rather one of military history than of strategy or tactics. It contains a good deal—well brought together, but not new—on the King of Prussia, on Maria Theresa, and on the French generals and statesmen. Frederick writes, in a letter which has been previously published, but which is always interesting, to Marshal Belle-Isle:—

"I call for you loudly, because your French troops, who are heroes under your orders, are cowards under Broglie."

But the King of Prussia had the lowest opinion of the French army, and no great opinion of the Hanoverian army. In another letter of 1742 he writes:—

"Our damned French spoil everything, while I am mending everything. Here are two goslings, that the Emperor and the King of France had picked with the greatest care to command in Bavaria, who let the Danube be crossed by the enemy while they look on."

And when the Austrian Hussars had carried off the money and plate of the Marshal de Broglie:—

"It is their own fault. Our officers who were with them are horrified at the disorder and confusion which prevail in this army, an army without any idea of discipline or of subordination."

In September, 1742, the King of Prussia says:—

"Am I responsible that the Marshal de Broglie is not a Turenne? I cannot make an eagle out of an owl."

And in June, 1743:—

"Never has there been an example of greater cowardice than in the French and Swedes of our day."

Yet this was not long before the date of the magnificent courage and discipline exhibited by the French at sea.

Under the title *Sous l'Horizon* the Vicomte Melchior de Vogüé publishes, through the Librairie Armand Colin, a collection of short pieces. The one which he evidently prefers is that on the Duc d'Anjou, which we think far less good than one on Duruy, the Minister of the Second Empire, and the essay entitled 'Le Roman de la Guerre,' on the 1870 series of the brothers Margueritte. M. de Vogüé has tried his hand at a war story of his own, entitled 'Deux Mots,' and it is excellent. He continues to be spiteful, after the manner of French society, about the Republic, its men, and its policy, going out of his way, for instance, to describe Séguier as the "predecessor" of M. Humbert.

MR. LONG has added to his "Library of Modern Classics" *Adam Bede*, which can be had both in leather and cloth. The illustrations are creditable, and the portrait of the author excellent. Altogether this series maintains the good opinion we formed of it on its first appearance.

MANY readers will be glad to find that Messrs. Routledge have rendered accessible in a cheap form FitzGerald's *Miscellanies* and versions of *Calderon's Dramas*. The rendering of Omar given is, of course, not that which FitzGerald finally adopted, and which best represents his effective simplicity of style.

We have on our table *Sir Henry Raeburn, R.A.*, by E. Pinnington (Walter Scott).—*A Survey of the British Empire* (Blackie),—

Education through the Imagination, by M. McMillan (Sonnenschein).—*The Stock Exchange*, by G. D. Ingall and G. Withers (Arnold).—*Wall Street Stories*, by E. Lefèvre (Putnam).—*The Return to Protection*, by W. Smart (Macmillan).—*The Eternal Will*, by J. S. Stanyon (Allenson).—*Astronomical and Historical Chronology*, by W. L. Jordan (Longmans).—*Unconscious Therapeutics*, by A. T. Schofield, M.D. (Churchill).—*The Prize Social Success*, by F. C. Constable (Grant Richards).—*The French Noblesse of the Eighteenth Century*, translated by Mrs. Colquhoun Grant from 'Les Souvenirs de la Marquise de Créquy, 1834' (Murray).—*Peaceable Fruit*, by C. Metcalfe (Melrose).—*Le Dernier Mammoth*, by Raymond Auzias-Turenne (Paris, Lévy). Among New Editions we have *Cardigan*, by W. R. Chambers (Constable).—*The Book-Lover*, by J. Baldwin (Putnam).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Amos (A.) and Hough (W. W.), *The Cambridge Mission to South London*, 12mo, 2/6 net.
Hainsellin (M. T.), *The Pivot of Christian Life*, 3/6 net.
Hawker (G.), "We Know in Part," and other Sermons, cr. 8vo, 2/6 net.

Herrmann (W.), *Faith and Morals*, translated by D. Matheson and R. W. Stewart, cr. 8vo, 5/.
Hue (J.), *Letters*, ed. by H. B. Workman and R. M. Pope, 6/
McFadyen (J. B.), *The Messages of the Psalmists*, 3/6.
Proctor (F. B.), *The Lost Article of the Creed*, cr. 8vo, 5/
Tisdall (W. St. C.), *A Manual of the Leading Muhammadan Objections to Christianity*, 12mo, 3/6.

Wernle (P.), *The Beginnings of Christianity*, translated by Rev. G. A. Benemann, and edited by Rev. W. D. Morrison: Vol. 2, *The Development of the Church*, 8vo, 10/6.
Whittaker (E.), *The Origins of Christianity*, cr. 8vo, 3/6 net.

Fine Art and Archaeology.

Foster (V. Le N.), *Examples in Geometrical Drawing*, 3/6.
Poetry and the Drama.

Bradley (G. F.), *Broadlands, and other Poems*, cr. 8vo, 2/6 net.
Last Days of Theodor the Ostrogoth, and other Verses, 12mo, 3/6 net.
Salisbury (the late Marquess of), *Poetical Tributes to the Memory of*, edited by C. F. Forshaw, cr. 8vo, 3/6.

History and Biography.

Bain (A.), *Autobiography*, roy. 8vo, 14/ net.
Cromwell (Oliver), *The Letters and Speeches of*, by Carlyle, edited by Lomas, 3 vols. 8vo, 18/ net.
Davitt (M.), *The Fall of Feudalism in Ireland*, 8vo, 10/6 net.
Elson (H. W.), *History of the United States of America*, cr. 8vo, 7/6 net.

Fleming (D. H.), *The Story of the Scottish Covenants*, 4to, boards, 2/6 net.

Fox (George), *An Autobiography*, cr. 8vo, 15/ net.
Hennell (Sir R.), *The History of the King's Body Guard of the Yeomen of the Guard*, 4to, 63/ net.
O'Gowney Memorial Volume, 4to, boards, 5/ net.
Shakespeare's Story of his Life, by C. Creighton, 10/ net.
Villari (L.), *The Republic of Ragusa*, 8vo, 10/6 net.
Wauchope (Major-General), *The Life of*, by Sir G. Douglas, 8vo, 10/6.

Wheatley (H. B.), *The Story of London*, 12mo, 4/8 net.

Geography and Travel.

Armstrong (W. N.), *Around the World with a King*, 7/6 net.
Jackson (F. H.), *Sicily*, 12mo, 3/
"Queen" Newspaper Book of Travel, cr. 8vo, 2/6.
Russell (I. C.), *North America*, roy. 8vo, 7/6 net.
Seaside Watering-Places: Seasons 1904-5, cr. 8vo, 2/6 net.

Sports and Pastimes.

Craddock (M.), *Sport in New Zealand*, cr. 8vo, 5/6 net.
Hunt's Universal Yacht List, 1904, oblong 12mo, 6/
Musabini (S. A.), *Billiards Expounded: Vol. 2, The Advanced Side of the Game*, by J. P. Manneok, 7/6 net.

Philology.

Longmans' Latin Course, cr. 8vo, 3/6.
Scott (Sir W.), *The Lady of the Lake*, Topography by G. B. Airy, and Notes by A. Lang, cr. 8vo, 5/ net.

Science.

Berry (J.), *A Manual of Surgical Diagnosis*, cr. 8vo, 6/ net.
Freund (L.), *Elements of General Radiotherapy*, 21/ net.
Greenly (H.), *The Model Locomotive, its Design and Construction*, 8vo, 6/ net.

Haig (A.), *Uric Acid, an Epitome of the Subject*, 2/6 net.
Halsam (J.), *Every Man his own Gardener*, cr. 8vo, 6/
Kirby (W.), *Practical Prescribing and Dispensing*, 4/6 net.
Owen (E.), *Cleft Palate and Hare Lip*, cr. 8vo, 2/6 net.
Pratt (E. A.), *The Organization of Agriculture*, 8vo, 5/ net.
Smyth (A. W.), *Physical Deterioration, its Causes and the Cure*, 8vo, 6/ net.

Thomas (Mrs. T.), *Our Mountain Garden*, cr. 8vo, 6/6 net.

General Literature.

Bernan (W. H.), "Millicode" Military Telegraphic Code, oblong 12mo, 7/6 net.
Derwent (L.), *Cloud and Storm*, cr. 8vo, 6/
Harris (R.), *Auld Acquaintance*, cr. 8vo, 6/
Jessica Letters (The), cr. 8vo, 6/
Kingley (F. M.), *The Singular Miss Smith*, cr. 8vo, 5/
Le Queux (W.), *The Hunchback of Westminster*, cr. 8vo, 6/
Long (G. L.), *Naughtly Nan*, cr. 8vo, 6/
Noble (M. E.), *The Web of Indian Life*, 8vo, 7/6.

Schlosser (F.), *The Cult of the Chafing Dish*, 5/ net.
Tavener (L.), *Among the Dutchmen*, cr. 8vo, 2/6 net.
Vaughan (A. O.), *Old Hendrik's Tales*, cr. 8vo, 6/
Young (R. B.), *Sally of Missouri*, cr. 8vo, 6/.

FOREIGN.

Theology.

Beckmann (G.), *Wackernagel (E.) u. Coggliola (G.), Concilium Basiliense*, Vol. 8, 24m.

Fine Art and Archaeology.

Bouchaud (P. de), *Les Successeurs de Donatello*, 2fr. 50.

History and Biography.

Derrécaux (Général), *Le Maréchal Berthier: Part 1, 1783-1804*, 7fr. 50.

Ginisty (F.), *Paris Intime en Révolution, 1871*, 3fr. 50.

Noussane (H. de), *Le Vritable Guillaume II.*, 3fr. 50.

Verly (H.), *La Conjuration de Bruges*, 3fr. 50.

Z*** (Major), *La Guerre de la Succession d'Autriche*, 5fr.

Geography and Travel.

Huchard (R.), *Autour de l'Afrique par le Transvaal*, 3fr. 50.

Philology.

Leeuwen (J. van), *Aristophanis Plutus*, 5m.

Science.

Donnadieu (A. L.), *Le Saint Sualre de Turin devant la Science*, 10fr.

Rodrigues (G.), *L'Existence du Monde Extérieur d'après Descartes*, 3fr.

General Literature.

Boulenger (M.), *Au Pays de Sylvie*, 3fr. 50.

Brète (J. de la), *Un Réveil*, 3fr. 50.

Coulevain (P. de), *Sur la Branche*, 3fr. 50.

Daudet (E.), *Expiatrice*, 3fr. 50.

Formont (M.), *La Grande Amoureuse*, 3fr. 50.

Maeterlinck (M.), *Le Double Jardin*, 3fr. 50.

Provins (M.), *Comment Elles Nous Prennent*, 3fr. 50.

Rosny (J. H.), *La Luciole*, 3fr. 50.

Theuriet (A.), *Souvenirs des Ventes Saisons*, 3fr. 50.

Toilet (F. J.), *Les Tendres Ménages*, 3fr. 50.

A SCHOOL POEM BY LAMB.

I HAVE to communicate an extremely interesting discovery. I have just chanced upon what I believe to be Charles Lamb's earliest literary effort—some verses written in 1789 at Christ's Hospital, when the author was only fourteen years of age. They are taken from a volume of verse and prose essays by the scholars of Christ's Hospital, kept by the Rev. James Boyer, who, it will be remembered, was head master of Christ's Hospital in Lamb's time.

The poem is entitled 'Mille Vise Mortis,' and is here literally transcribed:—

What time in bands of slumber all were laid
To Death's dark court, methought, I was convey'd
In realms it lay far hid from mortal sight,
And gloomy tapers scarce kept out the night.
On ebon throne the King of terrors sat,
Around him stood the ministers of fate,
On fell destruction bent, the murth'rous band
Waited attentively his high command.
Here pallid Fear & dark Despair were seen,
And Fever here, with looks for ever lean;
Swain Droopy, halting Gout, profuse of woes,
And Madness here, & hopeless of repose,
Wide-wasting Plague; but chief in honour stood
More-wasting War, insatiable of blood,
With starting eye-balls, eager for the word:
Already brandish'd was the glittering sword.
Wonder & fear alike had fill'd my breast,
And thus the grisly Monarch I address'd.
"Of earth-born Heroes why should Poets sing,
And thee neglect, neglect the greatest King?
To thee evn Caesar's self was forc'd to yield
The glories of Pharsalia's well-fought field."
When with a frown, "Vile caitiff, come not here,"
Abrupt cried Death, "shall flattery soothe my ear?
Hence, or thou feel'st my dart," The Monarch said;
Wild Terror seiz'd me, & the vision fled.

Underneath is the signature, "Charles Lamb, 1789."

There are three slim volumes of original exercises in verse and prose by the Christ's Hospital boys, but the above is Charles Lamb's only contribution. Coleridge contributed no fewer than twelve pieces—five in verse, including the 'Monody on the Death of Chatterton,' and seven prose essays. The poem immediately preceding Lamb's is headed 'O mihi præteritos referat si Jupiter annos,' and is signed "S. T. Coleridge, 1789," and immediately after comes a contribution by C. V. Le Grice, dated October 31st, 1789, then two by S. Le Grice, and next to these Coleridge's 'Monody' in its earliest form, as reproduced in the late Mr. Dykes Campbell's edition of that poet's works.

The volume containing the above poem is most interesting to students of Lamb, not only because the poem itself is the earliest specimen of Lamb's verse extant, having been written at least five years earlier than any of his poems hitherto published, but because the whole volume throws an interesting light on the famous essay on 'Christ's Hospital Five and Thirty Years Ago.'

The three volumes cover the period from

1783 to 1799, when Boyer resigned his head-mastership, and they contain contributions from every one of the "Grecians" mentioned by Lamb—Lancelot Pepys Stephens, Edward Thornton, A. W. Trollope, George Richards, Henry Scott, Thos. F. Middleton, S. T. Coleridge, John Maund, C. V. Le Grice, S. Le Grice, R. Allen, Favell, M. Thompson, and F. W. Franklin—in fact, there are only four contributors not referred to in Lamb's essay.

The volumes were lent to me by Mr. Edward Boyer, great-grandson of Lamb's schoolmaster. Their existence was, I find, known to Mr. Dykes Campbell, to whom they were shown by the late Mr. John Boyer, grandson of the master of Christ's Hospital and clerk to the Coopers' Company, who died last year. This appears from the notes to Mr. Campbell's edition of Coleridge's works published by Macmillan & Co., in which the editor's indebtedness to Mr. John Boyer for permission to transcribe Coleridge's poetic contributions to the volumes is acknowledged. H. DUGDALE SYKES.

'FOUNDATIONS OF MODERN EUROPE.'

May 28th, 1904.

Is the *Athenæum* of May 28th my ignorance of many details of modern history is pointed out by your reviewer of my 'Foundations of Modern Europe.' He is perfectly welcome to it. I shall waste neither your space nor my time in showing how little he has proved his case. What, e.g., he remarks on the Walcheren expedition is completely refuted by Napoleon's own letter to his brother Jérôme, dated Schoenbrunn, June 9th, 1809, weeks before Wagram. Therein Napoleon expressly teaches to ignore the rumoured expedition of the English.

But your reviewer imputes to me the knowledge of the causes of the French Revolution. I know nothing about those causes. I say so explicitly on p. 28, *medio*. I distinctly call my "homogeneity" hypothesis a statement of "the precursors, if not the specific causes of the French Revolution." With so many dictionaries abroad, is it really impossible to see the difference between precursor and cause, between *post hoc* and *propter hoc*? EMIL REICH.

*** Dr. Reich must know that it is the duty of a reviewer to point out what seem to him to be the defects of a work. While noticing the good qualities of his book, I called attention to several defects. Dr. Reich blames me on two of these counts. The former concerns my criticism of his statement (p. 56) that during the Wagram campaign "he [Napoleon] intentionally ignored the so-called Walcheren expedition." On this point Dr. Reich refers me to Napoleon's letter to Jérôme. But that letter says: "The English are not to be feared; all their troops are in Spain and Portugal. They can do nothing in Germany; even so, it will be time enough when they come." This proves that Napoleon thought that England could not send a great expedition, and that if she did, Germany, not Walcheren or Antwerp, would be its aim.

As a matter of fact, I might have passed a sharper judgment on Dr. Reich's very inexact reference, in view of his later statement on p. 95. After alluding to the battle of Aspern (May 22nd), he says: "The English having meanwhile sent an expedition of 40,000 men to the Isle of Walcheren in Holland....."—an assertion which proves him to have forgotten the time of sailing of that expedition, and to have antedated it by ten weeks or so. Such a slip is venial in a popular lecture, but it is surely censurable in a book which devotes a large amount of space to military affairs.

Dr. Reich next blames me for attributing to him the belief that the new homogeneity of France was prominent among the causes of the outbreak of the French Revolution. What his inmost beliefs are on this topic I do not know;

but I do know that the whole trend of his arguments on pp. 31-32 is in this direction; e.g., this sentence: "This homogeneity must, we take it, be admitted as the first and indispensable condition of the great event called the French Revolution." YOUR REVIEWER.

THE INTERNATIONAL ASSOCIATION OF ACADEMIES.

THE second triennial meeting of the General Assembly of this important international organization was held at Burlington House during Whitsun week, under the presidency of Sir Michael Foster.

The delegates who attended the Congress comprised the representatives of the Academies of Amsterdam, Berlin, Brussels, Buda-Pest, Christiania, Copenhagen, Göttingen, Leipzig, London (Royal Society and British Academy), Madrid, Munich, Paris, Rome, St. Petersburg, Stockholm, Vienna, and Washington. The last named, owing to the inability of any member of the National Academy of Sciences to attend, was represented by Sir Archibald Geikie and Prof. Ray Lankester, Foreign Associates of the Academy.

The individual members forming the gathering were eminently representative of the intellectual activities of the constituent countries. The best men in each sphere of knowledge coming within the scope of the Association seemed to have been chosen as delegates, a circumstance which could not be otherwise than flattering to all concerned in the operations of the London meeting. The establishment of the British Academy no doubt contributed materially to this result, since continental scholarship was anxious and glad to be able to pay its tribute of respect to the new body.

Sir Michael Foster, in his short presidential address of welcome, referred to the fact that at least two countries, namely, Switzerland and Japan, "conspicuous for their zeal in the advancement of knowledge," were taking no part in the proceedings, owing, it would appear, to the absence in those countries of such representative academies as would fulfil the statutory intentions of the Association. One other point of kindred interest made by the President was the announcement of the adhesion of the Real Academia de la Historia of Madrid as a constituent academy of the International Association, and Major Martin Hume was thereupon admitted as its delegate. Thus Spain is now able to be represented in the sections of Science and of Letters.

Of the business accomplished during the Congress it may suffice to specify the following:—M. Bouteux (Paris) reported upon the work already done in connexion with the preparation of a complete edition of the works of Leibnitz, and it was decided to renew the commission to the Academy of Sciences of Berlin, in conjunction with the Academy of Sciences and that of Moral and Political Sciences of Paris, and to request them to bring about, in the interval of the next triennial period, the publication of a critical catalogue of those Leibnitz manuscripts for which they have already collected the materials. A proposition of the British Academy, brought forward by Sir R. C. Jebb, for international co-operation in a new Thesaurus of Ancient Greek was discussed and approved, and a committee of inquiry was instituted in the matter. As the outcome of a considerable amount of work by a body which has been known as the Brain Commission, it was resolved to recommend the several scientific societies represented in the Association to bring before their respective Governments or other appropriate authorities, in the name of the Association, a proposal to establish a special institution for the investigation of the central nervous system. Other business referred to magnetic observations at sea, with the view of a magnetic survey, the measurement of the

African arc of meridian, and seismological questions.

It remains to add to this brief summary that Lord Reay was nominated Vice-President of the General Assembly, and Dr. Karl Krumbacher (Munich), M. A. de Lapparent (Paris), and Dr. A. D. Waller (London), secretaries.

It was decided that the next triennial gathering of the Association should be held in Vienna.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold last week the following books: Dictionary of National Biography, 66 vols., 1885-1901, 36l. 10s. Sander's Reichenbachia, 4 vols., 1888-94, 12l. 5s. Constable's Various Subjects of Landscape, by D. Lucas, 22 plates, 1833, 14l. Booth's Rough Notes on the Birds of the British Islands, 3 vols., 1881-7, 17l. 5s. Combe's Dance of Death and Dance of Life, 3 vols., 1815-17, 9l. 17s. 6d. Defoe, Serious Reflections of Robinson Crusoe, 1720, 10l. 5s. Milton's Paradise Regained, &c., first edition, 1671, 16l. 5s. Froude's Short Studies, 4 vols., 1868-83, 7l. 15s. Arabian Nights, by Burton, 16 vols., with Letchford's illustrations, 1885-6, 32l. 15s. The English Spy, plates by Cruikshank, 2 vols., 1825, 20l. Shelley's Alastor, first edition, 1816, 10l. 2s. 6d. Holbrook's North American Herpetology, 5 vols., 1842, 14l. MS. List of the Prize Money awarded to the various Ships' Companies engaged in the Battle of Trafalgar, 36l. Postilla super Epistolam et Evangelia Dominicalia, Julian Notary, 1509 (imperfect), 18l. 10s. Shakespeare, Second Folio, wanting the whole of 'The Winter's Tale,' very large copy, "Copies" instead of "Copies" on the title, 1632, 100l. Holbein's Court of Henry VIII., 1792, 18l. 10s. Buck's Views, 3 vols., 1774, 31l. Boydell's Prints, 2 vols., 1769-72, 9l. 5s. Tullius de Amicitia, printed by Caxton in 1481, 125s.

Literary Gossip.

EARLY in the autumn the Cambridge University Press will issue the first volume of their edition of the complete works of Beaumont and Fletcher, which will form part of the series of "Cambridge English Classics," and will be issued in the same form and at the same price for each volume as Hobbes's 'Leviathan' and the other books of the series. The text will be edited by Mr. Arnold Glover, editor of Boswell's 'Johnson,' and joint editor of Hazlitt's collected works. It is being set up from a copy of the second folio, the spelling, punctuation, and readings of which will be preserved. Each volume will contain an appendix, giving the variations of the earlier folio and of the quartos.

A MEMOIR of William Johnson Fox, notable alike as preacher, politician, and man of letters, is being prepared for publication in the autumn by Dr. Richard Garnett, to whose hands all the materials were commended by Mrs. Bridell Fox. The atmosphere of the Brownings, Dickens, and Cobden, and correspondence with "Orion" Horne, Forster, Crabb Robinson, J. S. Mill, and Macready, will enhance the interest of the volume, which will be published by Messrs. Smith, Elder & Co. Dr. Garnett will welcome any further contributions to his biography.

A NEW novel, entitled 'The Sovereign Power,' by Miss Violet A. Simpson, the author of 'The Bonnet Conspirators,' will be published by the same firm next Monday. It is a romance of 1805, when Bonaparte's camp was at Boulogne, and our troops were gathering on the coast to repel invasion. A daring conspiracy is formed to capture the Prince Regent at a masquerade by the officers of the German Legion, and to land the French army under

cover of the confusion. It is defeated by the courage of the heroine, who is rewarded by the freedom of her lover, the French officer most deeply implicated in the plot.

It is over ten years since the appearance of Miss Ella Hepworth Dixon's novel 'The Story of a Modern Woman,' and as she has published no book since that date, readers will be glad to hear that Mr. Grant Richards is issuing in a few weeks a volume of short stories from her pen, entitled 'One Doubtful Hour,' and described as sidelights on the feminine temperament. The success of 'The Story of a Modern Woman' has been continual; it has been translated not only into French, but also into Czech, in which form it will appear shortly in Prague.

The seventh volume of the 'Jewish Encyclopedia' is now ready, and will be sent to the subscribers forthwith. The editors are hard at work upon the eighth, and are confident that the entire twelve volumes will be completed by the end of 1905.

MR. FISHER UNWIN is bringing out a popular edition of the works of Mark Rutherford. The volumes will be cloth bound, and will be issued at a shilling net. The first three—'The Autobiography,' 'The Deliverance,' and 'The Revolution in Tanner's Lane'—will be ready about the end of this month.

DRS. B. P. GRENFELL AND A. S. HUNT have since their return from Egypt, where their excavations at Oxyrhynchus have resulted in fresh important discoveries of papyri, finished their work on Part IV. of the 'Oxyrhynchus Papyri,' and this volume, which contains the new 'Sayings of Jesus,' the *Παθήματα* of Pindar, the new epitome of Livy, &c., will be issued in the middle of June. A popular edition of the 'Sayings' and a fragment of a lost Gospel will also be published as a separate pamphlet by Mr. Henry Frowde. The papyri themselves will be shown at the usual exhibition of the Egypt Exploration Fund in July.

A FURTHER find of papyri has rewarded the excavations undertaken by the Italians at Hermopolis, in Egypt, under the direction of Breccia. In addition to a number of official documents, it includes a portion of an unknown epic, and one or two other literary fragments of interest.

DR. E. J. L. SCOTT has retired by superannuation from the Keepership of the Department of MSS. of the British Museum, and the appointment has just been given to Dr. G. F. Warner, Senior Assistant Keeper, who will take up his residence within the precincts shortly after Midsummer.

WE regret to notice the death of W. T. Arnold, the eldest son of Prof. Thomas Arnold, a grandson of the great head master, and a capable journalist, who preserved the interest of his name in education and scholarship. Mr. Arnold won the Arnold Historical Prize Essay at Oxford in 1879, and was for years the chief leader-writer of the *Manchester Guardian*. His varied books include an interesting discussion of Hannibal's route across the Alps, and he was well known as an authority on Roman history.

WE have also to record the death of Canon Evan Daniel, an authority on education, whose manual on the Prayer Book has passed through many editions, and who wrote other excellent books on liturgical matters.

ON Wednesday, June 22nd, Messrs. Sotheby will sell a small collection of books once the property of the late Sir John Simeon, Tennyson's friend and neighbour. The interest of the collection is almost entirely Tennysonian. Perhaps the most interesting lot is the original proof, with alterations in the poet's autograph, of 'The Charge of the Light Brigade,' the first version of which appeared in the *Examiner* of December 9th, 1854. There are also the original proofs of 'Hands All Round,' 'Britons, Guard Your Own,' and 'Suggested by Reading an Article in a Newspaper,' all of which appeared in the *Examiner* in 1852. Other lots consist of the original proof-sheets of pp. 1-128 of 'Maud, and other Poems,' 1855, and the original proof-sheets with corrections of 'Enid and Nimue,' 1857.

THE dinner of the Newsvendors' Benevolent Institution last Wednesday went off very well, under the able chairmanship of Lord Glenesk, who took the place of his son, absent through ill health. There were some excellent speeches, including one from Sir W. H. Russell, and a reply by Lady Leng for her sex. The subscriptions announced, including annual gifts, reached 1,100*l*.

A MOVEMENT is afoot to place a permanent memorial to John Knox in St. Giles's Cathedral, Edinburgh, and subscriptions are being received for the purpose. Principal Story has also moved in the Church courts that the quater-centenary of John Knox be observed next year. Meanwhile Dr. Hay Fleming has thrown doubt on the date of his birth, and quotes Beza's statement, founded on a letter from Sir Peter Young, that he was born in 1515 and not in 1503, the date accepted by McCrie and all the late authorities.

MR. STEPHEN KELLEHER, elected a Fellow of Trinity College, Dublin, on Trinity Monday, has performed a feat almost unprecedented in the College, at least for 150 years. He has won a single vacancy on his first competition. In the case of two or three vacancies, a new candidate has succeeded, as did the late Dr. Haughton. Mr. Kelleher might have competed last year, but stood out to complete his preparation, a policy often before tried without success. He comes from county Cork, and had already distinguished himself in Intermediate examinations, and in the Royal University, before he entered Trinity College.

THE election to scholarships decided on the same day shows the very serious symptom that for seventeen scholarships only thirty-three candidates were found to compete, though these valuable prizes were awarded not only for Classics and Mathematics, but also for Experimental Science.

THE National Home Reading Union arranges once a year for its members a "Summer Assembly," which this year will meet at York, an excellent centre for study, from June 25th to July 2nd. Lectures will be given by Mr. F. J. Haverfield on

Roman England and Roman York, Mr. Francis Bond on Architecture, Prof. Percy Kendall on Geology, and Mr. F. J. Lewis on Botany. In the evening lectures of a more general kind will be given by Prof. Miall, Mr. Owen Seaman, and Mr. J. Churton Collins. The Assembly is open to persons who are not members of the Union, and particulars may be obtained either from the Secretary N.H.R.U., Surrey House, Victoria Embankment, or from the Local Secretaries, the Hon. Mrs. Wilkinson, Dringhouses Manor, York, and Mr. F. A. Camidge, 3, Stonegate, York.

THE Peniarth (previously known as the Hengwrt) library, which was recently described by Dr. Gwenogvryn Evans as "undoubtedly the premier collection of Welsh MSS., both in extent and in quality," has been acquired by Sir John Williams, M.D., who in 1899 also purchased the Welsh portion of the Shirburn Castle library. He has made definite provision for the eventual transfer of these, as well as of his own private collection, to a Welsh national library, if it be established at Aberystwyth, or, if not, to the library attached to the University College of Wales in that town. It is stated that a similar course has been taken by another Welsh bibliophile, Mr. J. H. Davies, of Cwrtmawr. In the course of the year the Historical MSS. Commission will publish the second and concluding portion of Dr. Gwenogvryn Evans's report on the Peniarth MSS., and also his reports on the Cwrtmawr and Pantton collections. Over a hundred years have passed since the Pantton MSS. were previously open to inspection.

MESSRS. EDWIN DAVIES & Co., of Brecon, who during the last few years have published reprints of the histories of several of the counties of South Wales, have made arrangements for the publication of a history of Radnorshire. The history written by the Rev. Jonathan Williams some time before 1816, and published in the *Archæologia Cambrensis* for 1855-8, will form the basis of the work, to which, however, there will be added much new matter of a genealogical and biographical character. The volume will be illustrated with engravings of county mansions and portraits of its worthies. The same publishers have also in the press 'The Life and Letters of Theophilus Jones,' the historian of Brecknockshire, which will include a number of recently discovered letters written by Jones to the Rev. Edward Davies, the author of 'Celtic Researches.'

MR. ARCHER M. HUNTINGTON, of Baychester, New York, whose researches into early Spanish literature are universally appreciated, has just finished a fine work on 'The Initials and Miniatures of the Ninth, Tenth, and Eleventh Centuries from the Mozarabic Manuscripts of Santo Domingo de Silos' preserved in the British Museum. This book will be found to contain some remarkable illustrations of Peninsular art, to some degree recalling the productions of the remotest Hibernian school, at other times representing the Moresque feeling, which in later ages developed into the intricacies of trellis-work familiar to students of mediæval Spanish ornament. The quaint figures which occur occasionally appear to be almost unique.

WE have received a circular concerning a periodical of new English philology, entitled *Bausteine*. The first number will appear at the beginning of next year, and will be edited by Leon Kellner and Gustav Krüger, and published by the Langenscheidtsche Verlagsbuchhandlung of Berlin. The subjects to be considered are the German equivalents of modern English words which are not adequately explained in the dictionaries; the vocabulary of great writers, e.g., the words Marlowe uses which are not in Schmidt's 'Shakespeare Lexicon'; various technical vocabularies; explanations of difficult passages in great writers, and a section of queries and answers. Articles on 'Sentiment and Sentimental in the Eighteenth Century,' 'Chatterton's Phraseology,' 'Scientific Expressions of Erasmus Darwin,' and 'Shakespeariana' will be included in the first number. The scheme is most promising, and will, we hope, meet with the support of many English scholars, for foreign erudition may miss what is by nature easy to the Englishman, being his birthright. One of the supporters of the periodical is Mr. Northcote W. Thomas, from whom information as to it can be obtained at 7, Coptic Street, W.C.

CANON RAWNSLEY, as honorary secretary of the National Trust for Places of Historic Interest or National Beauty, explained to friends at the Scottish Arts Club, Edinburgh, on Monday, that the Trust had the option of purchasing an estate on Ullswater, which included Gowbarrow Fell, and the waterfall of Aira Force, which Wordsworth has immortalized in the poem of 'The Daffodils' and "List, ye who pass by Lylph's Tower." The estate extends to 740 acres, with a mile of frontage to the lake, and the price of it is 13,560*l*.

ENCOURAGED by the success of 'Printers' Pie' last year, Mr. W. Hugh Spottiswoode, with the assistance of Mr. Arthur Croxton, has prepared a similar volume, to be published immediately, the proceeds of which will go to the Printers' Pension, Almshouse, and Orphan Asylum Corporation. Mr. Spottiswoode contributed 1,000*l*. to the Printers' Pension Corporation last year as the result of 'Printers' Pie,' and the strong list of writers and artists announced this year should bring a substantial sum. 'Printers' Pie, 1904,' will be published free of charge by The Sphere and Tatler, Limited, at a shilling.

M. AUGUSTE MOLINIER, whose death at the comparatively early age of fifty-three was recently announced, was a man of great erudition and the author of several works, one of which, 'Le Manuel des Sources de l'Histoire de France,' is likely to remain for many years a standard book. He was a professor at the École des Chartes, and a member of the central committee of the Ligue des Droits de l'Homme. His last published work, issued only a few weeks ago, was a critical examination of M. Bertillon's system as applied to "Péculière du bordereau," in which he showed himself in some respects a vigorous opponent of the theory of the Director of the Service Anthropométrique. M. Molinier was a brother of M. Émile Molinier.

THE list of awards made in connexion with the Montyon, Archon-Despéruses, and

other prizes was published yesterday week, the authors of about forty books receiving sums which varied from 1,500 francs down to 500 fr. The more important were 'Le Niger,' by Capt. Lenfant, and 'L'Empire de la Méditerranée,' by René Pichon, each 1,500 fr.; 'Lactance,' by the same; 'Almanach du Drapeau, 1904,' by Henri de Noussanne; 'La Rochefoucauld-Liancourt, 1747-1827,' by Ferdinand Dreyfus; and 'Les Derniers Jours de Saint-Pierre,' by M. Remy St. Maurice, 1,000 fr., which, with twenty-four prizes of 500 fr. each, formed the Montyon list. The Juteau-Duvigneaux first prize of 1,000 fr. was awarded to the Abbé Laveille for his book 'Jean-Marie de Lamennais, 1780-1860'; the two Prix Sobrier-Arnauld of 1,000 fr. each went respectively to M. Louis de Fourcaud for his work 'François Rude,' and M. Julien Tiersot for 'Hector Berlioz et la Société de son Temps'; the Prix Furtado of 1,000 fr. to the Marquis de Segonzac for 'Voyages au Maroc, 1899-1901'; the Prix Joëst of 2,000 fr. to the Abbé J. B. Piolet for 'Les Missions Catholiques Françaises au Dix-neuvième Siècle'; Prix Charles Blanc, one of 2,000 fr., to Pierre Guzman for 'La Villa Impériale de Tibur'; and the Prix Archon-Despéruses (for poetical works), one of 1,000 fr. to M. Vermenouze for 'Mon Auvergne,' and three others of 500 fr. each to M. Léon Larguier for 'La Maison du Poète,' to M. Malteste for 'L'Encens Perdu,' and M. Chapman for 'Les Inspirations.'

THE death is announced from Darmstadt of Rudolf Ramspeck, for many years editor of the *Neue Hessische Volksblätter*, and founder of the Darmstädter Journalisten- und Schriftstellerverein.

SCIENCE

Wild Life at the Land's End. By J. C. Tregarthen. (Murray.)

THIS book should be sure of a large circulation; its title is attractive, for it appeals to sportsman and to naturalist alike. Inasmuch as the pursuit of the fox, badger, otter, seal, and hare forms the main theme, this collection of chatty sketches might perhaps be more appropriately named 'Wild Sport at the Land's End.' Indeed, with hardly an exception, the episodes in the lives of these creatures are brought before us in the guise of different forms of sport, and as such are to our mind somewhat disfigured by the technical jargon inseparable from the chase. Writing, then, as a sporting naturalist, Mr. Tregarthen shows a lifelong familiarity with his subject, and he has evidently gleaned much information from one whom he dubs a "master of his craft," the earth-stopper Andrew Stevens. This delightful character figures largely in these pages, and the shrewd kindly old face makes an effective frontispiece. What does he not know of the habits and haunts of the "varmints" which are his daily and nightly study? The story is well told of his happening at last upon something beyond his ken, and this under conditions calculated to play upon his natural superstition. When he has convinced himself to his own satisfaction that he has seen a genuine white badger, his extreme misgivings about

making a statement which he cannot substantiate almost result in his keeping his knowledge to himself; in the end he reluctantly imparts his secret to the squire, and his reputation comes triumphantly through the ordeal. The account of the digging out of his prize is effectively told. This story and one other rather unexpectedly end happily—from the point of view of the hunted animal. Equally exciting and of breathless interest are the incidents of the otter hunt. It is to be noted that, when danger threatens, the retreat most in favour with these otters of the Land's End is some fastness at the bottom of the cliffs, whence it is a hopeless task to attempt to dislodge them. The greatest feat recorded of the earth-stopper is when he pits his cunning successfully against this wildest and pluckiest of all hunted creatures. Weird and vivid is the midnight encounter with seals cornered in their wellnigh inaccessible caves, but the inevitable slaughter leaves us with rather a feeling of nausea. It savours too much of butchery for one who is as humane at heart as the old earth-stopper. With his face still spattered with the blood of the victim, he remarks: "Pity we can't have sport without killin'." Few are the devotees of sport who have not at one time or another had the same thought. These Cornishmen, too, belong to the best type of sportsmen. The privilege of running with the hare and hunting with the hounds is often exercised by writers of fiction, and it is characteristic of Mr. Tregarthen's picturesque style that he is hampered by no restrictions in this direction. He certainly succeeds by this device in enlisting our sympathy with the hard-pressed fugitive in every case. At the same time the average reader will fully appreciate the varying fortunes of the chase from the point of view of the pursuers.

The illustrations are a feature of this book. We confess to a feeling of disappointment when we find that not one-third of these have anything to do with natural history. They are all from photographs, and conspicuously excellent are those of the fox, its cubs, the badger, and, best of all, the otter. Regarding these Mr. Tregarthen is curiously reticent, and when we remember the extreme difficulty that there is in photographing, in their natural surroundings, animals of such strictly nocturnal habits, we naturally conclude that we are not intended to look on them as taken from life, but as admirable reproductions of the taxidermist's skill.

There is a short chapter wherein one "Ned" discourses lightly upon the abundant bird life of the promontory. He regrets the extinction of the chough, and tells of the last pair he ever saw, which, by the way, he did his best to slay. The starling is a new breeding species in recent years, though always present in its tens of thousands in the winter. The only local name forthcoming is interesting, the pied wagtail being known as the "tinner," because it builds its nest in the mouth of old mine-shafts.

Those who know and love the Land's End, even if they are not keen sportsmen of the best and breezy sort, or have no particular love for any kind of fauna, can scarcely fail to enjoy the exceptionally good photographic presentments of the scenery

and buildings of the district, and also to appreciate the happily phrased, simple, but graphic touches in the letterpress that occasionally bring the Cornish coast line—totally unlike any other part of our sea-fringed England—so vividly to mind:—

"Bleak and bare are these Gwithian cliffs, merciless the winds that sweep them. Not a tree or a bush is to be seen, and even the heather is stunted. No note of songbird meets the ear, nor scream of sea fowl, only the sullen boom of the Atlantic ground swell in the caves so far below. Along the coast towards New-quay sunlit headlands stretched out into the ocean; and the low promontory of Trevoze, dim and unsubstantial-looking, lay on the far horizon. The mellow rays of the sun now and again caught the snow-white plumage of some bird along the coast, and lit up the surf at the foot of the distant cliffs. Not a gull floated over the bay below me, but a string of cormorants, with black flight, skimmed the heaving surface just beyond the dark shadow of the coast-line, and disappeared round a jagged point."

RESEARCH NOTES.

The investigation of the different kinds of rays discovered by Prof. Blondlot, and called by him respectively the N and the N¹ rays, is proceeding with unabated speed. As already said in the *Athenæum* (Nos. 3978 and 3987), the two series produce converse phenomena, the N causing an increase and the N¹ a decrease in the light of a calcium sulphide screen excited to phosphorescence. The difficulty which many English and German observers have found in repeating the Nancy experiments is now further explained by the theory put forward by M. Jean Becquerel that the apparent increase of luminosity in the screen is partly due, not to any actual increase in the light emitted by it, but to the increased sensitiveness of the eye produced by the falling thereon of the N rays themselves. M. André Broca has also pointed out a frequent source of error in the wearing of spectacles by the would-be observer, glass being in itself a recipient and a storehouse for the rays. He also advises the investigator not to gaze too fixedly at the screen, and to suspend his observation directly signs of fatigued vision show themselves. M. Macé de Lepinay has also indicated a new arrangement of the phosphorescent screen, consisting of a small vertical strip and a much longer horizontal one so placed that the whole apparatus resembles the figure 7, the smaller bar alone being at right angles to the line of sight. He claims for this that, when both parts of the screen are simultaneously exposed to the rays, the small strip which was before light becomes dark, while the longer one glows with intense light, and he says that this mode of demonstration has repeatedly succeeded with observers unable to repeat the original Nancy experiments. Altogether, unless we are to believe that the score or more of men of science who have reported their experiments with these rays to the Académie are the victims of a collective hallucination, we can hardly fail to accept M. Blondlot's results.

That the Blondlot rays are also the result of intermolecular strain or pressure—or perhaps of both alternately—there is also less doubt than before. M. Julien Meyer announces that a half-exhausted glass tube is a permanent source of the N¹ rays, apparently from the unequal pressure upon its outer and inner surfaces. M. Albert Colson, who has also established that the N rays are emitted in the course of some, but not of all, chemical reactions, finds them most easily observable in the formation of basic salts of a less density than the corresponding oxides, and notices that the reactions which do produce them are always accompanied by some physical phenomenon, such as change of volume. M.

Jean Becquerel, again, has made the startling discovery that all sources of the N rays—inorganic substances, like calcium sulphide or bricks which have been exposed to the sun's light, as well as organic, such as growing vegetables—lose their activity when exposed to the action of the ordinary anaesthetics, chloroform, ether, and laughing gas. This, coupled with the conclusions of Prof. Bose and others upon the behaviour of metals under fatigue and the like, may lead us to revise some of our notions upon the difference between the inorganic and the organic.

Not less eventful is the physiological research that M. Charpentier is conducting by means of the Blondlot rays. Working generally with M. Edouard Meyer, he has established that the inhibition of a muscle by a nerve produces N rays, and that the excitation of the pneumogastric nerve, for instance, will cause a decrease in the light of a phosphorescent screen held over the heart, corresponding to the slowing-down of that organ's action. Other experiments have also led him to conclude that the impulse that flows through a nerve in action is not constant, but oscillatory, and that these oscillations are longitudinal and not transverse; while M. André Broca and M. A. Zimmern have made researches with the aid of the rays into the action of the spinal cord, with the result that there appear to be many permanent foci of activity therein, of which they have succeeded in establishing two in connexion with the genito-urinary functions. The mystery of nervous action seems, therefore, to be a good deal nearer solution than before.

Not unconnected with this is the theory of the independent neurones, or nerve-cells of the brain, each having its own system of ramification, and no physical continuity with the others. This, which was first put forward by the distinguished Spanish histologist Ramon y Cajal, has gone through many fluctuations of credit, the faith attached to it having varied in regular accord with the repeated invention of new methods of colouring these tiny ramifications, so as to make them submit themselves to investigation. M. Déjérine, who has lately summed up the whole discussion, now points out that not only has the truth of Señor Ramon y Cajal's theory been successfully demonstrated otherwise, but that, embryologically, the nerves are formed by the expansion of the nerve-cells, and that if one of these cells be damaged the degeneration of the attached ramifications is strictly limited to what he calls "the territory" of the particular neurone. He therefore contends that the neuronic theory should be accepted as valid, and the majority of those who have studied the subject will, perhaps, be inclined to agree with him. There still remains to be solved the question of how the foliage-like lateral prolongations of the excited neurone act upon its neighbours, and whether any actual contact takes place between them. Perhaps the answer to this question also lies in the result of M. Charpentier's experiments.

That there is a chance of nervous action turning out to have some connexion with electricity seems indicated by the memoir lately presented by Dr. J. Bernstein and Dr. A. Tschermak to the Berlin Academy of Sciences upon their investigations into the electric organ of the *Raja torpedo* or sting-ray. They find that it gives off hardly any heat during irritation, and that it is more probably an endothermic pile than an exothermic one. Hence they conclude that it certainly does not consist of muscular tissue, and they suggest that it does of nervous tissue. The memoir, however, is not very clear, and the subject deserves further investigation. The office of the four large bundles of nerves connecting the organ with the brain particularly requires elucidation.

Meanwhile we must not lose sight of the fact that the fluorescence of substances like calcium sulphide can be excited by other rays

than those at the ultra-violet end of the scale. M. Gutton has found that he can produce the same effect by Hertzian waves, using mirrors with conjugate foci as a means of demonstration. So, too, Drs. F. Richarz and R. Schenk have found that they can produce the same effect by exposing a screen of zinc sulphide to the action of ozone. But ozone, as they point out, will exhibit all the other phenomena of radio-activity, such as the production of gaseous ions, the impressing of photographic plates, and the lessening of the resistance of selenium piles. One easy mode of showing this is to expose the finger to a stream of highly ozonized oxygen, after which it will glow in the dark. Ozone also develops great heat in decomposing, all which goes to show that this body too is in a state of strain.

Views on the theory of the selenium pile have also received some modification of late. This apparatus has hitherto been constructed by wrapping a copper or platinum wire round a cylinder of insulating material, coating it with selenium in powder, and then heating it until the selenium crystallizes. Its peculiar property of increasing suddenly in conductivity when exposed to light has caused it to be extensively used in systems of telephony and wireless telegraphy. Dr. Shelford Bidwell, who investigated the phenomenon some years ago, was of opinion that the change was due to chemical action, selenium forming chemical compounds with all metals on contact, especially in the presence of heat. But Dr. G. Berndt, in articles contributed by him to the *Physikalische Zeitschrift*, describes a selenium pile which he has constructed, in which the metal wire is replaced by a filament of carbon. The resistance of this falls more than 50 per cent. after five minutes' exposure to the light of a sixteen-candle-power incandescent lamp, and he asserts that no disengagement of heat, as would be the case were the cause a chemical one, accompanies the increase of conductivity. His theory is that crystalline selenium exists in two modifications, which are in dynamic equilibrium that is liable to be displaced under the action of light, but is regained when the light is withdrawn.

While the origin and physical properties of radium have been much in evidence lately, particularly since Prof. Rutherford's recent book on radio-activity, the attempt to turn it to some practical use still goes on. The action of its Beta rays on various colloids has been studied with this view by MM. Victor Henri and André Mayer. They find that they precipitate positive colloids from a solution, but that, in view of their being themselves charged with negative electricity, they fail to do so with negative ones. They also find that radium has a marked effect on some soluble ferments, lessening the action of invertine, emulsine and trypsin. On albumen it seems to have no effect whatever, and does not affect the coagulation of blood or milk. M. Phisalix says, too, that it clearly attenuates the effect of adder-poison, the attenuation varying directly in proportion to the time of exposure to its rays. On the other hand, Herren Elster and Geitel have shown that the gases extracted from the waters of certain springs not only show high radio-activity, but exhibit in other ways the presence of an emanation similar to that obtained from radium. New sources of radium in minute quantities have also been discovered in the mud of Abano and in the rocks of Larderello, but Signor Nasini, who reports the fact, casts some doubt upon the pronounced radio-activity of the latter being due to radium, its rapid decay pointing, in his view, to some other metal.

F. L.

"DUPLICITY" AND "DUPLEXITY."

IN the interest of precision of language will you allow me to plead for a word that would be useful if only any one would use it?

In the *Athenæum* of May 21st the definitive determination of the orbit of a certain star is announced; and then we read that Dr. Aitken, in his examination of this star, had "failed to detect any visual evidence of duplicity." Now this, according to the common use of the word, throws a slur on the moral character of the star in question, a slur that might have been avoided by the use of the alternative form, *duplicity*. An exact parallel is afforded by the two words *complexity* and *complicity*, the latter of which has a suggestion of evil from which the former is free.

We have the two words, each with its definite meaning; why, then, should we burke one of them, and impose incompatible duties on the other? E. HUBBARD.

THE CONVERSAZIONE OF THE UNIVERSITY OF LONDON.

THE conversazione given by the University of London on the 27th ult. in honour of the delegates of the International Association of Academies was well attended and a great success. The buildings formerly occupied by the Imperial Institute are admirably adapted for such a purpose, and, although the weather prevented the gardens from being used as had been hoped, there was no crowding. In the east gallery had been arranged a number of "scientific exhibits," all of which, with a few exceptions, had done duty at the Royal Society's conversazione of the previous week (see the *Athenæum*, No. 3995). There may here be noticed, however, Miss L. Eckenstein's collection of cart-horse ornaments, consisting of the brass adornments found on harness, which constitute a curious instance of survival. Many of the forms go back to Roman times, or even earlier, and have been handed down from one generation of handicraftsmen to another without any conception of their symbolism or meaning. The heart, which Miss Eckenstein thinks peculiar to England, is often to be found in Indian trappings, and it would be curious to trace the route by which it travelled across Europe. The crescent, which she traces to imperial Rome, is also but one among many relics of ancient worships, some of its fellows having become transformed almost beyond recognition. Mrs. Flinders Petrie's collection of rubbings from ancient brasses was also well worth looking at, that from the tomb of Sir John Daubernoun, from Stoke d'Abernon, dated as A.D. 1327, being especially curious. Prof. Petrie's series of Egyptian beads, which were claimed as ranging over 6,000 years, was also instructive, as was Mr. Randolph Berens's collection of unusually perfect prehistoric Egyptian vases in hard stone, showing a perfection of workmanship which in the neolithic or early metal age is really astonishing. A very noticeable exhibit also was the apparatus for producing paradoxical shadows shown by Prof. Silvanus Thompson. By concentrating beams of light from different quarters upon the object to be shown in shadow, he succeeds in producing most unexpected shapes, as when a straight wire appears as a closed oval, and the extended human finger as a sort of boomerang. All the above were here shown, it is believed, for the first time. Besides an excellent concert of instrumental and vocal music, several lectures were delivered in the different lecture-rooms at intervals throughout the evening, including Mr. Francis Fox's Royal Society lecture upon the Simpon Tunnel, and one by Prof. Petrie dealing chiefly with Egyptian excavation. The rooms of the Physiological Laboratory were also thrown open, where, among other things, were shown a couple of cats peacefully asleep under chloroform until the departure of the guests, the object of their exhibition being to demonstrate the perfect regulation of the administration of the anæsthetic by means of Dubois's apparatus. Dr. Alcock also showed how the rapidity of the nervous

impulse in individuals is calculated, proving that it is greater in those below than in those above the average height. He also demonstrated how the recently isolated nerve of a mammal can be made to give electrical signs of response, the degree of irritability varying with the temperature of the solution into which it has been plunged. In the lecture-room of the laboratory the director, Dr. Waller, also delivered a popular lecture, in the course of which he showed how Lippmann's capillary electrometer may be adapted for recording the movements of the living human heart, although he did not mention the newer and probably preferable instrument of Dr. Einthoven, of Amsterdam. He also showed some lantern-slides exhibiting the "reaction time during focalized attention," as shown by a dog expecting food to be dropped into his mouth. The *clou* of the lecture was the demonstration of the use of electrical response as a test of death, as shown by the movement of a galvanometer mirror from a current in circuit with a living lily, and the absence of response from the flower after it had been "electrocuted" by means of an induction coil.

SOCIETIES.

LINNEAN.—May 24.—*Annual Meeting.*—Prof. S. H. Vines, President, in the chair.—The Treasurer presented the annual statement of accounts for the financial year ending April 30th duly audited. He also laid on the table the Supplemental Charter, dated April 8th, 1904, the result of the Special General Meeting held on January 15th, 1903.—The Secretaries' report of deaths, withdrawals, and elections showed that since the last anniversary fifteen Fellows have died, or their deaths have been ascertained, also one Associate and two Foreign Members; whilst twenty-seven Fellows and three Foreign Members have been elected.—The President announced the result of the ballot to be as under: *President*, Prof. W. A. Herdman; *Treasurer*, Mr. F. Crisp; *Secretaries*, Dr. D. H. Scott and the Rev. T. R. K. Stebbing. Mr. V. H. Blackman, Dr. A. Günther, Prof. W. A. Herdman, Mr. F. G. Parsons, and Dr. O. Stapf were elected members of the Council.—The President then delivered his address, devoting the greater part of it to considering the life-work of Linneus and his claim to the gratitude of later workers.—The President presented the Linnean Gold Medal to Dr. A. Günther.—The Secretaries laid the obituary notices before the meeting.—Mr. Carruthers moved a vote of thanks to the President on his quitting office at the close of his four years' tenure, which was seconded by Prof. Percy Groom, and carried by acclamation.

MICROSCOPICAL.—May 18.—Dr. Dukinfield H. Scott, President, in the chair.—The Secretary called attention to two microscopes that had been presented to the Society. One, the gift of Mr. Wynne E. Baxter, was made by Ladd. It had chain movements to the coarse adjustment and to the stage, the motion being particularly smooth and free from backlash. The fine adjustment was effected by a lever hanging from the milled head of the coarse adjustment, by means of which a very slow motion could be given. The limb was a straight bar planed from end to end on the Jackson plan; on this bar the body and substage moved, and the stage and mirror were attached to its face. The foot was of tripod form, made of tubes brazed together, and was exceedingly light. The date of this instrument was about 1864. The other instrument, presented by Dr. St. Aubyn Farrer, was a small portable microscope, bearing no name, but was similar to one made by Cary. It differed in several particulars from another specimen in the Society's collection.—Mr. F. W. Watson Baker exhibited a new objective changer, made by Messrs. Watson & Sons. Besides the facility for rapidly changing objectives, it had the advantage of being less in thickness than the ordinary nose-piece. He also exhibited a device designed by Mr. W. Rosenhain for mounting specimens of irregular shape, such as sections of metals, so that the polished surface to be examined was normal to the optic axis of the microscope, thus obviating the necessity for using a levelling stage.—A third exhibit consisted of troughs suitable for containing fluids for light filters, or small aquaria for the examination of aquatic life, &c., the invention of Mr. T. G. Kingsford. They were constructed in various sizes of two flat discs of glass, such as were used for modern clocks, clipped round the edges by a thin metal band which extended nearly all round the circumference, leaving an opening at

the top sufficiently large for the introduction of liquids, &c. The band is drawn tight by means of screws inserted near the ends, and leakage is prevented by lining the band with a strip of rubber. These tanks can be readily taken to pieces for cleaning, and will stand sudden changes of temperature.—A note by Mr. A. A. C. Elliot Merlin on Mr. Nelson's new formula amplifier was read. The amplifier, which consists of a negative lens placed in the rear of the objective, was calculated by Mr. Nelson, at the request of the author, to enable him to make some delicate microscopical measurements. With the usual arrangement of a low-power eyepiece and screw micrometer, the magnification afforded by objectives of high power was insufficient to ensure accuracy in all cases, and it was not desirable to use more powerful eyepieces, as the spider lines then appeared too coarse. The author found the amplifier yielded especially good results when used for micrometrical purposes, and he suggested the application of it to students' microscopes, for quickly obtaining an increase of magnifying power. Mr. Nelson's formula for the amplifier was given.—A note on Grayson's 120,000 band plate, by Mr. Nelson, was then read. The band was resolved strongly by an apochromatic oil immersion $\frac{1}{10}$ 1.43 N.A. and a 5 eyepiece; it was also resolved by a semi-apochromatic $\frac{1}{10}$ 1.3 N.A., and a 5 eyepiece, and by an old achromatic water immersion $\frac{1}{12}$ 1.2 N.A.; in the last case the lines appeared to have irregularities. The 30,000 band was resolved by an apochromatic of 4 mm. '97 N.A. quite easily, and by a dry apochromatic $\frac{1}{10}$ '96 N.A., with some difficulty. The author remarked in passing that the latest books on physical optics state that $\frac{1}{100,000}$ inch is the theoretical limit for microscopical vision. After giving particulars of the resolution of other bands, Mr. Nelson stated that ruled lines are more difficult to resolve than diatoms of equal fineness. He said the best screen for work of this kind is made from a saturated solution of acetate of copper many times filtered, to which a very small quantity of methylene blue should be added. Sunlight with a heliostat was used, and the light made oblique in one azimuth. The theoretical resolving limit for oblique light may be roughly taken at 100,000 times the N.A. of the objective.—Dr. Hebb said he saw this plate exhibited at the Royal Society's conversazione, and though it was certainly resolved, he remarked that some of the lines appeared weaker than others.—Mr. E. E. Hill said this was due to the fact that the objective used had had an aperture of only 1.1 N.A.—There was an exhibition of flower seeds by Mr. Conrad Beck.

ANTHROPOLOGICAL INSTITUTE.—May 24.—Prof. W. Gowland in the chair.—Mr. E. F. Martin exhibited a large and interesting collection of native objects received by him in Northern Nigeria. The exhibit comprised musical instruments, weapons, leather work, a chain-mail shirt, which had probably drifted down from North Africa, and a fine saddle covered with leopard's skin, presented to Mr. Martin by the late Emir of Kano. The specimens are now in the Pitt Rivers Museum at Oxford.—The Rev. C. T. Collyer delivered a lecture on 'Korea and its People,' which he illustrated with numerous lantern-slides. Mr. Collyer, who has spent some twenty years in that country as a missionary, dealt with the manners, customs, and architecture of the Koreans, and showed many excellent photographs illustrating the peoples and buildings. Although they live midway between the Chinese and Japanese, the Koreans have in many ways developed on entirely different lines, a fact which is particularly well illustrated by their alphabet, which consists of but twenty-five letters, in marked contrast to the elaborate system of ideography in use amongst the Japanese and Chinese.

MEETINGS NEXT WEEK.

- Mon.** Institute of Actuaries, 5.—Annual Meeting.
- Royal Institution, 5.**—General Monthly.
- Society of Engineers, 7½.**—Notes on Railway Surveys and Design in New Countries, Mr. F. G. Scott.
- Artistician, 8.**—Annual Meeting: 'Primary and Secondary Qualities,' Prof. G. F. Stout.
- Trans.** Colonial Institute, 8.—'The Commercial Possibilities of the Sudan,' Mr. W. W. A. Fitzgerald.
- Zoological, 8½.**—'Some New or Little-known Butterflies, mainly from High Elevations in the North-East Himalayas,' Lieut.-Col. J. M. Fawcett; 'Seasonal Phases in Butterflies,' Dr. A. G. Butler; 'Note on an Apparently Abnormal Position of the "Brepheos" within the Body of a skink (*Chalcides lineatus*),' Mr. F. E. Bedford; 'The Rare Rodent *Dinomys brownii*, Peters,' Dr. E. A. Gould; 'The Black Wild Cat of Transcaucasia,' Mr. C. Sattuin; 'A Buffalo Skull from East Central Africa,' Mr. R. Lydekker; 'Two New Labyrinthodont Skulls,' Dr. A. Smith Woodward.
- Wed.** United Service Institution, 3.—'The Future of the Submarine,' Mr. A. B. Burgoyne.
- Geological, 8.—'The Palæontological Sequence in the Carboniferous Limestone of the Bristol Area,' Mr. A. Vaughan; 'The Evidence for a Non-Sequence between the Keuper and Rhaetic Series in North-West Gloucestershire and Worcestershire,' Mr. Linsell Richardson; 'On a small *Plesiosaurus* Skeleton from the White Lias of Westbury-on-Severn,' Mr. Wintour F. Gwynell.**
- British Numismatic, 8½.**
- Tavistock Royal, 4½.**
- Society of Antiquaries, 8½.**—'Excavations on the Site of the Roman Town at Silchester in 1903,' Mr. W. H. St. John Hope.
- Astronomical, 5.**

Science Gossip.

THE Council of the Royal Scottish Geographical Society has agreed to nominate Prof. James Geikie for the presidency, vacant by the retirement of Sir John Murray in November. The Livingstone Gold Medal is also to be conferred upon Commander Scott, of the *Discovery*, who it is hoped will open the next session of the Society in November.

OBSERVATIONS made during 1900-3 by the Forests Department of the Swiss Canton of the Valais tend to show that the large majority of the glaciers there are receding. Very few are either stationary or increasing in volume. The Aletsch glacier has receded, during the four years in question, 68 metres: 30m. in 1900, 12m. in 1901, 13m. in 1902, and 13m. in 1903. The Zinal glacier receded 20m. in 1900, 10m. in 1901, 13m. in 1902, 20m. in 1903: 63m. in all. Its level has also sunk 20m.: viz., 15m. in 1901, 2m. in 1902, 3m. in 1903. The glacier that has suffered most of all is the Zigiornuovo (Arolla). It receded 63m. in 1900, 69m. in 1901, 11m. in 1902, and 50m. in 1903: total, 193m. The Ferpèle glacier was stationary in 1902-3; the Otemma (Mont Collon) in 1903. The Zandfeuron appears to have lost 17m. in 1901, but to have gained 23m. in 1902 and 3m. in 1903. The largest augmentation noted last year was that of the Boveyre glacier, viz., 8m. 60cm.

SIR WILLIAM HUGGINS has been elected a Foreign Associate of the United States National Academy of Sciences; also an honorary member of the Royal Philosophical Society of Glasgow.

BROOKS'S comet (α , 1904) has diminished very slowly in brightness, and its light even now is half as great as at the time of discovery on April 16th. It is now in the constellation Ursa Major, and at the end of next week will be little more than a degree to the north of the star γ , nearer still to the small star called Alcor or γ Ursa Majoris.

PROF. BAUSCHINGER states (*Ast. Nach.*, No. 3949) that a considerable number of recent announcements of small planets, discovered by photography at Heidelberg, have been insufficiently observed for determination of their orbits, and several others prove to be identical with previous discoveries. Orbits, however, have been computed, and permanent numbers affixed, up to one discovered on the 10th of January in the present year, which will be reckoned as No. 521 in the long list of these bodies.

FINE ARTS

BRITISH CERAMIC ART.

A Brief History of Old English Porcelain and its Manufactories. By M. L. Solon. (Bemrose & Sons.)

Catalogue of the Collection of English Pottery in the British Museum. By R. L. Hobson. (Printed by order of the Trustees, and sold at the British Museum.)

William Adams: an Old English Potter. Edited by William Turner, F.S.S. (Chapman & Hall.)

THE simultaneous appearance of three good-sized volumes dealing with various branches of British pottery is evidence that a widely extended interest in the subject exists at the present time. It may at once be said that the books are no mere publishers' ventures catering for a fashion of the day, an inference which might not be unreasonable, since the notices of sales by auction in the daily press not infrequently record the sale of vases or tea services of Chelsea and other English wares at sums running into three and even four figures.

In each instance it is manifest that considerable care has been expended on the production of the works before us. The illustrations, in colour and black and white, are numerous, and judiciously selected; and the historical account of the potteries displays an amount of independent and painstaking research such as is not usually devoted to catchpenny publications compiled to satisfy the curiosity in a passing craze. That their pages will be attentively connoed by collectors, scientific or otherwise, is likely enough; but the majority of their readers will doubtless be students interested in the historic and artistic development of ceramic art in this country. We do not for a moment mean to imply that the knowledge of this class is only what can be acquired from books. They, too, have their collections—those in the national museums—towards which they feel something of the legitimate pride of ownership, although their opportunities of consulting them must, in many cases, be only of rare occurrence. Hence for them the 'Catalogue of English Pottery in the British Museum' will be of special service, and they will naturally be grateful to the Trustees of the Museum for placing it within their reach.

The collectors of English ceramic art may be divided into two tribes, and as their interests rarely clash, rivalry between them is non-existent. To the one belong the collectors, whose chief object is to fill their cabinets with ambitious specimens of famous wares, those which command the highest price in the market. It would be unjust to assert they are altogether influenced by motives of ostentation. Accepting the sale-room verdict that these coveted pieces represent the high-water mark of the various wares, they naturally believe that, in securing them, they are adding to the artistic lustre of their collections. But it happens that the showy and pretentious pieces may not represent a ware at its zenith, when judged from the point of view of intrinsic excellence. They may belong to the period when its reputation was assured, and when it was then trading on that reputation. Further, it is to the production of such pieces that the forger most frequently directs his nefarious industry. At the same time, in regard to eighteenth-century wares, as well as others, there are examples which are important for their size as well as for the excellence of their design and ornamentation, and it must be admitted that these are most likely to be found in the collections to which we are referring.

The other class of collections are less easy to describe—as they are also to form. The motives influencing their inception have been generally more complex than in the former instance. The long purse, though never to be despised, is not here the chief factor in their formation. Seldom are they remarkable for the number of their objects. Indeed, except where the intention has been to illustrate the full historic sequence of the art, the aim seems often to have been rather to limit than extend the representation. For the wares composing British eighteenth-century ceramic art, as also its contemporaries in France and Saxony, do not lend themselves to decorative effect when congregated in masses. Even the choicest examples of Sèvres are seen at their best

when only two or three are displayed on a chimney-piece or sideboard. Where the English wares are necessarily numerous, as at the British Museum and in the Schreiber Collection at South Kensington, the impression produced is the reverse of exhilarating. Pile up trivial objects never so high, they still do not make an imposing whole. The very profusion in the instances referred to only makes the absence of spirited design and rich and harmonious colour the more apparent. Yet the fault was not with the potters. They, like their kin of all times, were the children of their century. They lived in an age when nobility of design was generally forgotten in art. Characteristic forms betrayed poverty of invention, although often much refinement of execution. It was not, therefore, to be expected that the potters alone would rise superior to the ideas and taste of their generation. Their praiseworthy productions were usually small objects intended for use, and not solely for ornament. In these they gave evidence of the national characteristic—sound workmanship—and sometimes also of true artistic capacity. Manipulating materials which, perhaps more than any others employed in artistic production, offer facilities for the expression of the artistic faculty in its more subtle operations, the potter, when untrammelled, has free scope for the display of his individual talent. Such opportunity the workman employed in the English potteries in the earliest stages of their foundation unquestionably possessed. He laboured as an artist, not as a "hand" in a factory; consequently, if he were endowed with any genuine gift, it was manifest in his work. This would not always be immaculate in its "potting," but it might, perchance, display qualities of paste, refinements of glaze, and certainly that stamp of individuality which is ever precious in a work of ceramic art, be it great or small, because it removes it from the category of mere manufactured goods.

Without pretending to determine which are the more numerous in the English collections, those of faience or porcelain, or to discuss the relative importance of the two branches of the art of the native wares, we may assert that just now the attention of collectors is directed more particularly to the latter. It needs not, however, the element of opportuneness to recommend the 'History of Old English Porcelain' to the notice of the student. He will have long held the 'Art of the English Potter' as his most trusted text-book. He knows also that Mr. Solon writes not only with the authority of the master of technique, but likewise with that of the accomplished artist, whose exquisite creations command the admiration of the connoisseurs of to-day as they will assuredly find full recognition in the collections of the future. In the present work the historic notices are brief, as they must be of necessity when the stories of the English porcelain fabrics are included in a single volume. But in the narratives none of the important points is omitted, nothing which will help to explain the distinctive character of the various wares and their relations to each other. The author passes in review the well-known histories of the art, examining the documentary and other evidence on which they

are more or less founded, sometimes having to expose its utter worthlessness. He likewise discusses the evidence of the pieces themselves, their style and technique, compelling them to render up those "secrets" so jealously guarded by the trade. Under his searching glance they are truly as "clay in the hands of the potter." We had marked for quotation several passages in the volume; space, however, permits the citation of one only. It is a passage which will give the reader who may not happen to be familiar with Mr. Solon's previous works a clear idea of the standpoint from which he writes. Remarking on the "indescribable and pervading charm of a piece of white porcelain" of the finer sort, he continues:—

"People may be at variance in the valuation of a painting miniaturized upon a vase. The collector, scanning with rapturous attention the delicacy of a stippled work, will lavish upon it his enthusiastic praises; the artist, whose ideal of beauty stands far above such a minute and shallow performance, will turn away from it with a complacent smile. But if it happens that an exquisite specimen of the finest porcelain, undefined by any questionable attempt at decoration, is submitted to their judgment, there can be but one opinion; if the specimen is really of the highest order, artist and amateur will join in the expression of an unreserved admiration."

For the reason above stated, we are compelled to confine our notices of the two remaining works to the briefest space. Accepting the descriptions as correct, since they have been read over by the Keeper of the Department, Mr. C. H. Read, we must commend the ability with which Mr. Hobson has catalogued the faience at the British Museum. As for the short introductions to the several sections, they are not put forth as superseding the standard histories of the wares, but to obviate the necessity of constant reference to them, a service which the student will duly appreciate. Whether his approval will extend to the ponderous nature of the volume materially is less certain, unless he should happen to have strong athletic proclivities, in which case he may consider that the time devoted to its study is equivalent to the same duration of vigorous dumbbell exercise. On this point he will probably agree with Mr. Solon, who states in the introduction to his latest volume that, although the extensive application of china clay to textiles and paper-making may "render a chemist glorious and a manufacturer wealthy," the general public certainly regrets "the plain and unsophisticated goods of the old times." It may be remarked that Mr. Solon is careful not to aid and abet his paper-maker in his race for wealth—his pages are neither shiny nor weighted with china clay.

The last volume on our list describes the work and illustrates the art of William Adams, the founder of the Greengates factory, the favourite pupil of Josiah Wedgwood, and the maker of jasper ware second only to that of his famous master. The materials for the book appear to have been collected by Mr. Percy Adams, and are edited by Mr. W. Turner, the result being eminently creditable to both writers. The biographical details are interesting, not, of course, from their recording strong dramatic situations, but from enabling us to picture the career of a worthy eighteenth-

century Staffordshire potter. Altogether the work will probably stand as the textbook for collectors of Adams ware.

SIENESE ART AT THE BURLINGTON FINE-ARTS CLUB.

THOUGH the present exhibition of Sieneese art at the Burlington Fine-Arts Club has not brought to light any very startling novelties, it contains a great deal that is of interest and a few masterpieces. To say, however, as the catalogue does, that "there is no period of the school which is not adequately represented by some typical picture" is to exaggerate. No one could here gather what was the importance of the great group of fifteenth-century painters which comprises Neroccio di Landi, Matteo di Giovanni, and Benvenuto di Giovanni. Nor is there here any typical work of either of the Lorenzetti. It is true that a very splendid picture lent by Count Stroganoff is attributed to Ambrogio Lorenzetti, but this does not even belong to the Sieneese School.

It was indeed hardly to be expected that a typical and representative collection of Sieneese art could be formed in London, or, indeed, anywhere out of Siena itself, for the Sieneese pictures were never exported to the same extent as those of Florence and Venice; but even in England there remain a good many Sieneese paintings which have not, for one reason or another, been collected at the Burlington Club's rooms. Of Matteo da Siena, in particular, one would have supposed it possible to get more and better specimens. Mr. Charles Butler's 'Madonna,' for instance, might have been accessible, and recently we have seen two excellent examples in dealers' hands in London. Again, we wonder whether Mr. Yates Thompson, who has recently lent so generously to Paris, could not have been prevailed upon to lend his marvellous Dante miniatures by Giovanni di Paolo. Moreover, since foreign collections have been laid under contribution—the Antwerp Gallery sends its Simone Martinis—it would have been interesting to see M. G. Dreyfus's Neroccio and M. Foulé's remarkable tondo, perhaps by Domenico di Bartolo, an artist rarely seen out of Siena. To come to later times, Pacchiarotto is unrepresented, though Mr. Butler possesses specimens of his work.

However, though the exhibition falls short of the large claims put forward in the catalogue, it affords an admirable opportunity for studying certain periods. It is especially strong in the origins of the school. Mr. Wagner's predella pieces by Ugolino da Siena, and the fine series of Duccios from Mrs. R. Benson's collection, together with the beautiful picture by the same artist lent by the King, form a remarkable group. His Majesty's picture is the earliest in date and the most scrupulous in execution, but Mrs. Benson's pieces, which belong to the artist's later and more mature period, show to the full his extraordinary power of dramatic composition and his exquisite invention as a colourist. No later artists used quite such resplendent and gem-like colours, combined with such unerring taste, as Duccio did, while even if we fail to find the highest qualities of dramatic expression in individual figures or particular gestures, he shows in the *Temptation* (No. 2) an amazing control of expression in the general design and *mise en-scène*. So, too, in the figures which crowd round Christ in the 'Raising of Lazarus,' one gets a sense of the tremendous nature of the event, though of what kind it is he fails to give us, as Giotto did, any clear conception. Sir William Richmond's *Diptych* (9) is interesting as affording a good idea of the kind of art out of which Duccio's genius emerged, and to which he gave the final and crowning expression. It is intensely Byzantine, but we cannot see much evidence of Roman influence in it.

No. 11 is Count Stroganoff's picture, to which we have already alluded. The attribution to Ambrogio Lorenzetti seems to us wide of the mark, and the arguments adduced for it are too vague and general—such, for instance, as the supposed "Sieneese emotionalism"—to carry much weight. Nor is the colour scheme, on which stress is laid, favourable to this view. Just these peculiar notes of sharp pink and dark blue-green on a fond of boxwood yellow-brown characterize a very remarkable group of pictures which have been noticed by several writers of late years. The best-known work of this kind is the Sta. Cecilia altarpiece in the Uffizi. This is not, we think, by the same artist, but by another painter, who approaches the early Giotto more closely, and by whom there is a very noteworthy panel of the Nativity in Sir Hubert Parry's collection at Highnam (reproduced in the *Burlington Magazine*, July, 1903). Both this and Count Stroganoff's picture are characterized by unusual technical perfection, and in the expression of the faces by a peculiar keenness in the rendering of the eyes. Here we are reminded of Cavallini, and indeed we suspect that this is by a Florentine who, like Giotto, was influenced by the Roman School. The imitation of the Lorenzetti fresco of the Hermits of the Thebaid at Pisa (16), which the Earl of Crawford lends, is attributed to a Pisan artist, but is, we think, Sieneese work. It is in any case of much later date than the fresco, and approaches the small predella pieces of Neroccio and Giovanni di Paolo in execution and technique.

Simone Martini, who was, if not the greatest, the most delectable of Sieneese artists, is well represented—first, by the incomparable little panel of 'Christ found in the Temple' from Liverpool, and secondly, by the four miniature pieces which the Antwerp Gallery has generously contributed. We cannot here discuss the extraordinary artistic and imaginative qualities of these masterpieces, and must pass to Simone's very inferior imitator, Lippo Memmi, whose admirable craftsmanship is seen at its best in Mrs. Benson's *Madonna* (19). The *St. Apollonia* and *St. Agatha* (17) seems scarcely worthy of Memmi himself, but we believe his hand is to be seen in the touching and original design of *Christ bearing the Cross* (22), attributed, we know not why, to Berna da Siena. It is, we think, clearly by the same hand as No. 19, and if by Lippo Memmi is probably a version of some lost design by Simone Martini; so imposing a conception could hardly have originated with an artist of Memmi's calibre. No. 25, the *Miracle of the Sacrament*, by Sassetta, will be a novelty to many. Those who have made the weary pilgrimage to the Bowes Museum at Barnard Castle will remember what a delight it is to come upon this little gem in the midst of a vast and pretentious collection of inferior stuff. Mr. Langton Douglas is right in recognizing it as by Sassetta, but his remarks on it in the catalogue are to be deprecated. They contain insinuations against a distinguished critic, through whose indefatigable researches this among many of the pictures here was first brought to the notice of students. The picture is indeed one of the most beautiful paintings in the exhibition, and shows how important a place Sassetta holds in the development of Sieneese art. That Giovanni di Paolo was profoundly influenced by him is easily to be seen from a comparison of Mr. Butler's two panels (27 and 28) with four scenes from the life of John the Baptist. Giovanni di Paolo is indeed exceptionally well seen here—besides Mr. Butler's panels, Mrs. Benson lends her marvellous *Annunciation* (30)—and takes a position which, we think, has never been properly recognized by critics. The 'Annunciation' shows him as a deliberate imitator of Fra Angelico; but he keeps his Sieneese elegance and freedom of

movement, while in the details of flowers and animals he shows a fanciful and tender feeling for wild nature that was rare in Sienese art, and reminds one rather of Pisanello and Gentile da Fabriano. Sassetta's direct pupil, Sano di Pietro, is well seen in the picture from Christchurch, an early and delicate work of rather an unusual kind. The King's *Madonna and Child* (29) is more typical of Sano's stock patterns, and is correspondingly more superficial in sentiment. It is also spoilt by cleaning and varnishing. The painters of the Sienese School were peculiar among Italians in painting their pictures with the intention of leaving them unvarnished.

We fully endorse Mr. Langton Douglas's attribution to Vecchieta of the remarkable picture of St. Bernardino preaching lent by the Liverpool Gallery. Francesco di Giorgio is represented by two Nativities, which, though of different periods, are curiously alike in design. Mr. Douglas's suggestion of the influence of Girolamo da Cremona in Mrs. Benson's picture is ingenious, and, we think, probably correct. Matteo da Siena is but poorly represented, and one of the pictures attributed to him (No. 42, lent by Mr. Severn) is assuredly not his. It has all the marks of an early work by his imitator Fungai. Of the two pictures by Neroccio di Landi, that formerly in the Ruskin collection (41) is the better, and is the most important discovery which we owe to the present exhibition. Benvenuto di Giovanni, who was, we think, a purer artist than his better-known contemporary Matteo, is adequately seen only in one picture—Mr. Salting's exquisite little 'Madonna.' Mr. Sidney's is a late and feeble work much ruined in its effect by varnish.

Portraits of undoubted Sienese origin are comparatively rare, and of the two which figure in this exhibition we should be inclined to reject one. We fail to see anything of Matteo da Siena's characteristic modelling or of Sienese technique in Dr. Mond's profile head (44). The other (52) is the celebrated portrait that in the early years of the nineteenth century passed for Simone Martini's portrait of Laura. Its extraordinary condition, without a flaw, and almost without a crack, has caused suspicion to be thrown on its genuineness, but without any justification. A close inspection will reveal a patina which, we may confidently say, no forger could imitate. Besides, only a modern forger would be likely to get so near the technique of the early Sienese painters, and this picture is over a hundred years old.

Among the later artists of Siena Beccafumi alone shows striking and independent genius, and he is here seen at his very best in Mrs. Benson's two panels. They show how he borrowed from the Umbrians their clear atmosphere and wide spacious landscape, and how he learned from Florence, probably from Piero di Cosimo, what new and striking dramatic effects could be obtained by chiaroscuro.

Of the examples of the minor arts we cannot here speak in detail. The majolica is particularly good, as, indeed, one might expect; for Mr. Langton Douglas's original researches into the question of the Sienese *fabbriche* are well known. Of Sienese fourteenth-century enamel there are some beautiful specimens. Especially noteworthy is the *Morse* (3 and 4, Case B), with an Annunciation and the legend of S. Galgano. The likeness in the latter to the paintings of Bartolo di Maestro Fredi is noteworthy. Mr. J. E. Taylor's enamel diptych (5, Case A) ought not to have been included, as it is clearly by a Lombard master.

One object in Case A, Mr. Pierpont Morgan's illuminated frontispiece of the Book of the Biccherna for 1460, will, we hope, be withdrawn from the exhibition. It is one of the less successful efforts of the modern Sienese school of forgers.

Finally, we may express a wish that the catalogue of this interesting and remarkable exhibition will be greatly revised before it takes its definitive form. It would be a matter for regret if a learned and independent body like the Burlington Fine-Arts Club lent its sanction to the veiled personal attacks and the too-little-veiled self-advertisement which at present disfigure its pages.

SOME RECENT ANTIQUARIAN DISCOVERIES IN SWITZERLAND.

WITHIN the last few weeks there has been a curious abundance of antiquarian discoveries in Switzerland. The Director of the Museum at Avenches (Aventicum), who has been excavating in a particular spot since the early spring, has been rewarded by the unearthing of more than 150 objects belonging to the Roman period. Among these are pieces of pottery, brickwork, and mosaic; several articles, both useful and ornamental, in bronze; and a small table-top in coloured marble. The last was unfortunately broken, but the pieces were there, and now that these have been carefully fitted together and secured with cement within a frame, it is recognizable as a table for playing some game, probably the *ludus duodecim scriptorum*. A marble *calculus*, evidently one of the "pieces" of the game, has also been found.

Some investigations made on the north side of the choir of Lausanne Cathedral have just brought to light an enormous sarcophagus. It is attributed to the Merovingian epoch, but was apparently utilized afresh at some later date. It contains two skeletons. The sepulchre has been transferred on rollers to the interior of the cathedral, where it may now be seen. Several other tombs have been discovered, as well as the foundations of a structure the age and purpose of which can only be conjectured, for it is evidently far older than the thirteenth-century cathedral itself.

An old parish church in one of the Jura villages above Neuchâtel is being restored. While constructing close by a new ditch for the better drainage of the soil, the workmen came upon skeletons at the depth of some 8 ft. That the spot was not a burial-place is inferred partly from the fact that a very ancient cemetery is known to lie on the other side of the church, and partly from the disorder in which the skeletons lie heaped together. Moreover, among the bones are some that are clearly equine, and adjoining these were a human skull, a heavy sword, and a pair of spurs in excellent preservation. The sword is of the Burgundian type, and the spurs resemble others left in this part of Switzerland by the soldiers of Charles the Bold. The horse's jawbone implies an animal of large size. The excavations have aroused great local interest, but to continue them it would, unfortunately, be necessary to dig beneath the clergyman's house.

Lastly, a peasant youth belonging to Rhäzüns, in the Domleschg (part of the Hinterrheinthal), who was sent to some neighbouring pastures to destroy molehills there, found at the base of one of them an old cooking-pot, containing some 1,500 coins. They are silver and bronze of the fifteenth century, and bear the effigy of the Dukes of Milan. E. D.

SALES.

MESSRS. CHRISTIE sold on the 28th ult. the following works. Drawings: Sir J. Gilbert, Don Quixote, 57*l*. W. Hunt, Fortune-tellers, 99*l*. Pictures: Verboeckhoven, Ewes, Lambs, and Ducks, 315*l*; Ewes, Lamb, Goat, and Poultry, 199*l*. J. Webb, Mont St. Michel, 110*l*. J. Phillip, "The Gaugers are coming!" 147*l*. J. Stark, Scene on the Greta, 105*l*. H. H. La Thangue, Gleaners, 136*l*. T. Faed, Peace in a Cottage, 189*l*. H. Henner, A Girl Reading, 157*l*. F. Roybet, A Cavalier, in red cloak, 210*l*. T. S. Cooper, Cattle and Sheep on the Cliffs, near old cannon, 152*l*. B. W. Leader, Sunshine after Rain on the Llugwy, 102*l*; Near Capel

Curig, 136*l*. G. B. O'Neill, The Visit to the Armourer, 102*l*. A. Segoni, Napoleon decorating the Guards after Marengo, 120*l*.

The engravings of the late Major Myers were sold on the 30th and 31st ult. Those on the former date included: After Cosway: Michal y Izabella Oginsey, by L. Schiavonetti, in colours, 30*l*; George, Earl of Sunderland, and his Brother Lord Charles Spencer, by W. W. Barney, 60*l*. French School: Palais Royal Garden Walk, in the manner of Debucourt, 73*l*. After Hoppner: Louisa, Marchioness of Sligo, by S. W. Reynolds, 79*l*. After A. Hickel: Marie Antoinette, by S. Malgo, 39*l*. After Morland: Morning, or Thoughts on the Amusement of the Evening, 30*l*; A Tea-Garden, by F. D. Soiron, 42*l*. After Reynolds: Warren Hastings, by T. Watson, 25*l*.

On the 31st were sold: By J. R. Smith: George, Prince of Wales, standing beside his Horse, 31*l*; Promenade at Carlisle House, 30*l*.

The remaining engravings sold on the same day were from various properties. After Hoppner: Lady Heathcote, by J. Ward, 105*l*; Mrs. Bouverie, by J. R. Smith, 54*l*; Duchess of Bedford, by S. W. Reynolds, 42*l*. After Wheatley: Turnips and Carrots (Cries of London), by T. Gauguin, 50*l*. After Cosway: Mrs. Fitzherbert, by J. Conde, 32*l*. After Reynolds: Mrs. Montagu, by J. R. Smith, 44*l*; Miss Isabella Gordon (Angels' Heads), by P. Simon, 52*l*. After Lawrence: Lady Acland and Children, by S. Cousins, 50*l*; Master Lambton, by the same, 31*l*; Lady Peel, by the same, 60*l*; Countess Grosvenor, by the same, 42*l*. After Romney, Duchess of Marlborough, by J. Jones, 115*l*.

Fine-Art Gossip.

LAST Thursday was the press view at Messrs. H. Graves & Co.'s Galleries of oil paintings of Egypt and Southern Italy by Mr. Augustine FitzGerald, and oil paintings and sketches of horses, dogs, cats, &c., by Miss Lilian Cheviot. Messrs. Graves have also on view a first exhibition of the new Lancastrian pottery.

YESTERDAY the press were invited to view an exhibition of pictures by French, English, and Dutch Artists, at the Dutch Gallery, 14, Brook Street, Hanover Square, W.

TO-DAY Mr. Baillie opens at his gallery a show of pictures and sketches by Mr. Charles Agard and coloured drawings by Mr. Charles Pears; and Mr. Dunthorne, at the Rembrandt Gallery, has an exhibition of lithographs by Whistler.

MESSRS. CASSELL invite us to view next Monday their Black-and-White Exhibition.

THE famous Peacock Room, which Whistler designed for the late F. R. Leyland, in Prince's Gate, was recently placed in the hands of Messrs. Ernest Brown & Phillips, of the Leicester Galleries, Leicester Square, for disposal, and has been purchased by Messrs. Obach & Co., who will in a few days exhibit its appearance in their rooms in New Bond Street. The decoration has been separated from the actual structure of the room, removed, and re-erected by skilful workmen. The public will now have an opportunity of seeing it set up exactly as Whistler designed it.

THE well-known painter of military subjects M. Lucien Pierre Sergent died in Paris last week, after a long illness, at the age of fifty-five years. M. Sergent was born at Massy (Seine-et-Oise), studied under Pils, Vauchelet, and J. P. Laurens, and had been for many years an exhibitor at the Salon. He obtained third and second class medals in 1889 and 1890 respectively; in 1900 he was awarded a bronze medal, when he exhibited two pictures—'Pièce démontée, Artillerie à Pied de la Garde,' and 'Les Savants de l'Expédition d'Egypte en 1798.' In this year's Salon he is represented by two works, one illustrating a scene at the battle of Waterloo, and the other an incident which occurred a few days before Wagram—Capt. Curély surprising and capturing three of the enemy's officers.

Two collections formed by English amateurs will be sold at the Hôtel Drouot, Paris, on Thursday and Friday next, when the Chinese

and Japanese objects of art of Sir J. C. Robinson and of the late Dr. Ernest Hart will be dispersed. The Hart collection of Oriental ware and of other articles from the Far East seems inexhaustible, for sales of portions have been going on for the last few years in London.

THE vacant Keepership of the Greek and Roman Antiquities of the British Museum has been filled up by the promotion of Mr. Cecil H. Smith, in succession to the late Dr. A. S. Murray.

THE Annual Congress of the British Archaeological Association will take place this year at Bath, from August 8th to 13th inclusive. Among the places of antiquarian interest likely to be visited are Wells Cathedral, the Palace and Vicar's Close, Glastonbury, Laycock Abbey, Malmesbury Abbey, Longleat, Hinton Charterhouse, Bradford-on-Avon, and Avebury. A considerable portion of the time will be devoted to investigating the antiquities of Bath.

MUSIC

THE WEEK.

COVENT GARDEN.—'La Bohème'; 'Faust.'
DRURY LANE.—'Mignon'; 'Lohengrin'; 'Tannhäuser.'
QUEEN'S HALL.—M. Léon Delafosse's Pianoforte Recital;
Herr Otto Voss's Pianoforte Recital.
ST. JAMES'S HALL.—Miss May Harrison's Orchestral Concert.

ON Saturday a remarkably fine performance of 'La Bohème' was given at Covent Garden. Madame Melba not only sang with her accustomed skill, but also showed some fine touches in her acting. As a rule, she makes principal appeal as a vocalist, but she impersonated Mimi with all due simplicity and pathos. Signor Caruso appeared here for the first time as Rodolfo, and his success was brilliant. Miss E. Parkina was not satisfactory; she never made her audience feel that she was a real lifelike Musetta. Her impersonation was artificial, and at times stagey. MM. Scotti, Journet, Gilibert, and Dufrique were excellent. Signor Mancinelli conducted. 'La Tosca' was to have been performed on Wednesday evening; but Fräulein Ternina was suffering from a cold, and 'Faust,' as it has often done, filled the gap. M. Dalmores appeared in the title rôle. He was best in the concerted music; but his voice is unequal, and not particularly sympathetic. Neither does he shine as an actor. M. Plançon made his *rentrée* this season in the familiar rôle of Mephistopheles. Miss Suzanne Adams, as Marguerite, sang well, and Miss E. Parkina, as Siebel, was not unpleasing. Signor Mancinelli conducted both operas.

Ambroise Thomas's light, but charming opera 'Mignon' was performed yesterday week at Drury Lane, and attracted a good house. Of the principals, Mesdames Fanny Moody and Ada Davies and Mr. F. MacLennan were the most successful.—A good performance of 'Lohengrin' was given on Saturday afternoon, in which Mr. O'Mara distinguished himself; and one of 'Tannhäuser' on Tuesday evening, in which Madame Ella Russell appeared as Elsa, and easily won the favour of her audience. The dramatic impersonation of Venus by Miss E. Crichton deserves note, although her voice is not altogether suited to the part. Mr. Manners will find Wagner operas draw the largest houses. He ought to announce 'The Flying Dutchman' as soon as possible.

There have been some noteworthy pianoforte recitals during the past week. M. Léon Delafosse gave one at the Queen's Hall on the 27th ult., and in a Fantasia of his own composition displayed mastery of the key-board. As regards the music, it may not be of marked originality, but it is brilliant and effectively scored. In the poetical introduction to Chopin's Polonaise, Op. 22, the pianist showed how tasteful and refined he could be. In the Polonaise itself he accentuated the virtuosic, the weaker side of the music; the playing, though clever, was forced. Again in Rachmaninoff's fine Prelude in \flat sharp minor the rendering was too sensational, and yet, in its way, powerful. In a similar manner Weber's seldom heard 'Concertstück' was made too much of a parade piece. The rendering of Schumann's 'Nachtstück,' Op. 23, No. 4, proved delightful, while a Liszt Rhapsodie was dashed off in appropriately brilliant style. M. Delafosse has temperament, he understands what he plays, and his technique is sound, but there is an occasional flashiness of style which prevents one from duly appreciating his great gifts as a pianist.

On the following afternoon Herr Otto Voss, at the Queen's Hall, proved himself an able and interesting exponent of high-class music. First in his programme came Bach's Chromatic Fantasia and Fugue in \flat minor, of which an able and expressive interpretation was given. The pianist followed the Bilow version, which, in spite of much that shows insight into the spirit of the music, contains superfluous changes and additions. In Beethoven's 'Waldstein' Sonata there was a welcome display of individuality. There were slight affectations and exaggerations, yet on the whole the reading of the music showed clear thought and marked feeling. Schumann's 'Carneval' affords a performer excellent opportunities for showing whether he is a tone-poet or merely a pianist. Herr Voss certainly endeavours to make his audience feel the charm and individuality of the music. Many of the numbers were delightfully rendered; in others, however, the tone was forced, and the technique not always of the cleanest. The artist has high aims, and when he has passed through the period of storm and stress will give still greater satisfaction.

Miss May Harrison, eldest daughter of Col. J. H. C. Harrison, late Royal Engineers, born at Roorkee, N.W.P. India, in 1890, gave an orchestral concert at St. James's Hall on Tuesday evening. She studied under various masters until 1901, when she entered the Royal College of Music, where she was placed under Señor Arbos, and, after his departure for America, under M. Rivarde. She played Bach's Concerto in \sharp with simplicity and feeling, and the Mendelssohn Concerto with marked skill, although neither tone nor technique was always satisfactory. All allowance, however, must be made for nervousness, excitement, and youth. In the Bach Chaconne she displayed intelligence, ability, and courage. Miss Harrison is a highly gifted child, and after steadily pursuing her studies for a few years will undoubtedly make a name for herself. The orchestra was under the direction of Mr. Wood.

Musical Gossip.

THE Crystal Palace Jubilee is to be celebrated with all due pomp and circumstance on the 11th of the present month. The grand concert will be held in the central transept; choir and orchestra will number over 3,000 performers; the vocalists will be Madame Albani, Miss Agnes Nicholls, Miss Muriel Foster, and Messrs. Ben Davies and Santley; Mr. Walter W. Hedgcock will be the organist; while the announcement that Sir August Manns will occupy his old position as director of the choir and orchestra will give general satisfaction. There are many memorable functions connected with the Crystal Palace since its opening in 1854, but we shall not, perhaps, err in naming the Saturday Concerts as among the most important. For years those concerts, in which standard works and interesting novelties were heard, proved the chief events of the musical season. The programme for June 11th is not yet announced.

MADAME MELBA, Lady Maud Warrender, Signor Caruso, M. Plançon, Herr Kreisler, and M. Hollman will take part in the Lifeboat Concert next Wednesday at Queen's Hall; and Dr. Saint-Saëns is coming specially from Paris. His opera 'Hélène,' produced at Monte Carlo last February, will also be given, probably next week, at Covent Garden.

PROF. PROUT is contributing a series of interesting articles on 'Forgotten Operas' to the *Monthly Musical Record*. The first, on Boieldieu's 'Jean de Paris,' commenced in May, and concluded this month. His next subject will be Spohr's 'Jessonda.'

THERE is a biographical sketch of the Lord Chief Justice in the number of the *Musical Times* for the current month. Lord Alverstone is an ardent lover of music, and some interesting remarks of his on choral music are quoted.

THE second festival of the new Bach-Gesellschaft will be held at Leipzig, October 1st to 3rd, under the direction of Herr Hermann Kretzschmar, and will include an evening of chamber music, two concerts, one of orchestral, the other of sacred music, and a Sunday evening service in St. Thomas's Church as in Bach's time. The various programmes will contain not only works by Bach, but also others by illustrious predecessors and contemporaries of the great composer: A. Krieger, F. Tunder, H. Albert, F. Biber, R. Keiser, A. Hasse, Pachelbel, Buxtehude, Kuhnau, &c.

THREE complete autographs, formerly in private hands, have recently been acquired by the "Beethoven-Haus" Society at Bonn—the Pianoforte Sonata in \flat , Op. 28, known as 'Sonate Pastorale,' the song cycle 'An die entfernte Geliebte,' Op. 98, and the third of the Rasumovsky Quartets, Op. 59. At the end of the sonata is the humorous *pièce d'occasion*, of which both music and words are given in Grove's 'Dictionary' under 'Schuppanzigh,' the violinist who grew so fat that Beethoven nicknamed him "Mylord Falstaff."

CARISIMI's oratorio 'Jefte' was recently given at Prague under the direction of Herr Spilka, and it is said to have been the first known performance of the work. Henry Leslie performed and published another oratorio, 'Giona,' and several, including 'Jefte,' were published by the late Dr. Chrysander. From the chorus "Plorate, filie Israel," in 'Jefte,' Handel borrowed for his 'Samson' chorus "Hear, Jacob's God," and this was not the only Italian master whom he laid under contribution.

THE performances of Mozart operas at Munich from August 1st to 11th include 'Figaro,' under the direction of Motz, 'Zauberflöte' and 'Entführung aus dem Serail,' under Hugo Reichenberger, 'Don Juan,' under Franz Fischer, and 'Cosi fan Tutte,' under Hugo

Röhr. Each work will be performed twice. Felix Weingartner and Franz Fischer will conduct 'Tristan' on August 12th and 24th; Felix Mottl 'Der Fliegende Holländer' on August 14th, 26th, 29th, and September 6th; Arthur Nikisch 'Die Meistersinger,' August 15th and 27th; while the first and third cycles of the 'Ring,' August 18th to 21st, and September 8th to 11th, will be under Mottl, the second, August 31st to September 3rd, under Fischer.

The death is announced of Richard Hol, composer, conductor, critic, and teacher. He was born at Amsterdam in 1825, and led an exceedingly active life. His compositions include an opera, 'Floris V.,' produced at Amsterdam, an oratorio, masses, and many songs. He contributed articles to the *Cecilia*, and in 1859-60 published a monograph on J. P. Sweelinck.

Le Ménestrel of May 29th publishes a translation of a letter addressed by Wagner to the late distinguished painter Lenbach, published for the first time in the *Berliner Tagblatt*. It is dated Bayreuth, January 13th, 1875. "Poets," says Wagner,

"are simply called poets; musicians.....are makers of music; but only painters are always called artists. This has often annoyed me; but, all said and done, I must admit that it is probably correct."

Of the portrait of Schopenhauer he declares that the conception of the philosopher is fully realized in it.

PERFORMANCES NEXT WEEK.

Sun. Sunday League, 7, Queen's Hall.
Mon. Madame Gomez's Concert, 3, St. James's Hall.
— Miss Sallit's Pianoforte Recital, 8.30, Bechstein Hall.
— Royal Opera, Covent Garden.
— English Opera, Drury Lane.
Tue. Swedish students' Concert, 3, Queen's Hall.
— Miss Adèle Baldwin's Concert, 8.30, Bechstein Hall.
— Master Franz Vecsey's Violin Recital, 3.30, St. James's Hall.
— Choral and Orchestral Concert, 8.30, St. James's Hall.
— Mlle. Camilla Landi's Recital, 8.30, Bechstein Hall.
— Royal Opera, Covent Garden.
— English Opera, Drury Lane.
Wed. M. Tildall's Concert, 3, St. James's Hall.
— Mr. Josef Holbrooke's Chamber Concert, 3, Salle Erard.
— Great Lifboat Concert, 8.30, Queen's Hall.
— Royal Opera, Covent Garden.
— English Opera, Drury Lane.
Thurs. Senhor Vianna da Motta's Pianoforte Recital, 3, Bechstein Hall.
— London Symphony Concert, 3, Queen's Hall.
— Miss Sybil Kaymer's Orchestral Concert, 8.30, St. James's Hall.
— Royal Opera, Covent Garden.
— English Opera, Drury Lane.
Fri. M. Johannes Wolf's Concert, 3, Eolian Hall.
— Miss G. Peppercorn's Pianoforte Recital, 8.30, Bechstein Hall.
— Royal Opera, Covent Garden.
— English Opera, Drury Lane.
Sat. English Opera, 2.30 and 7.45, Drury Lane.
— Jubilee Concert, 3, Crystal Palace.
— Patti Concert, 3, Albert Hall.
— Royal Opera, Covent Garden.

DRAMA

THE WEEK.

LYRIC.—Afternoon Representations of the New Century Theatre: 'Hippolytus' of Euripides. Translated by Gilbert Murray.

HAYMARKET.—'Lady Flirt,' a Play in Three Acts. Adapted from 'Madame Flirt,' by Paul Gavault and Georges Berr.

SAVOY.—'Who's Who?' a Farce in Three Acts. From the French of Tristan Bernard. Adapted by Sidney Dark.

INTEREST in the theatres has during the past week been virtually monopolized by the presentation of 'Hippolytus,' which was given at the Lyric. Under the direction of the New Century Theatre, a body the constitution and aims of which we can only infer from its operations, four representations have taken place of this powerful work of Euripides in the eminently poetical rendering of Dr. Gilbert Murray. To judge from the attendance, these have inspired in the public mind a very moderate interest. For the student, however, and the lover of the drama they have special attractions, and it is difficult to exaggerate their value and importance. Their aim is not wholly or mainly educational, and no attempt is visible to reproduce the exact conditions of the Athenian stage. Not only is there no employment of artificial aids to voice or stature, not to be expected, perhaps, in an indoor

representation, but the altar of Dionysus, indispensable in a Greek performance, is not exhibited. Sobriety, rather than any other gift, is shown in the costumes; the rival deities Aphrodite and Artemis are scarcely to be told from their worshippers or contemners, and distinguish themselves from mortals chiefly by their impassivity. The arrangement of the chorus is acceptable, and the rhythmic chant with occasional outbursts of melody, conforming as it does in some respects to the traditions of Hebrew worship, is pleasing and defensible. We should have been thankful for a little more colour, and feel that the dress of the dying Hippolytus should show more traces of his struggle and overthrow. These are, however, matters of small importance. When we come to the literary and dramatic aspects of the performance there is room for little except praise. Dr. Murray's adaptation of the 'Hippolytus' is admirable, for it conveys the poetry and the passion of what is a great play. It is impossible to open out the general question of the merits of a dramatist who 2,400 years ago was rebuked as what would now be called a decadent. How fully the 'Hippolytus' satisfied the Aristotelian conditions of tragedy was sensible to a public which was harrowed and thrilled. No difficulty whatever was experienced in accepting the idea of human subjection to destiny; and the impotence of men in the grip of the immortals lent added solemnity and impressiveness to the action. In the case of the angry deities we ask with Virgil,

Tantæne animis celestibus iræ?

and admire the scarcely veiled menace implied in the words of Artemis which Dr. Murray translates:—

My hand shall win its vengeance, through and through
Piercing with flawless shaft what heart soo'er
Of all men living is most dear to her.

The characters generally were well played, the delivery by Mr. Granville Barker, as the Henchman, of the description of the appearance of the sea monster sent by Poseidon and of the mutiny of the horses of Hippolytus being a fine piece of declamation.

The thought arises whether, when we get the trained actors whom we are promised as the growth of educational systems now being adopted, a revival of classic plays like the 'Hippolytus,' not gallicized, but given in their original magnificence, may not be expedient. Managers produce play after play which strives, fails, is withdrawn and forgotten. Presented with no remarkable accessories and no noteworthy cast, this Greek play impassions and enthralled. Irreverent and incapable versions of classic masterpieces were common and unsuccessful enough in the seventeenth and eighteenth centuries. May we not say, altering and perhaps parodying a remarkable utterance, "So-called Greek tragedy has been tried, and failed; let us try the Greek tragedians"?

'Lady Flirt' is the poor title of a poorer adaptation of a French play which a couple of years ago had a measure of success at the Athénée. The satire of the original, dealing with the methods in which political advancement is secured through feminine influence, might constitute another chapter in the history of "horns of honour." This, which would have been neither too

palatable nor too comprehensible in English, has been cut out, and the residuum constitutes a rather banal comedy of intrigue. A good deal of fresh matter, supposed to exercise a fortifying influence, has been introduced, but the work thus constituted is not felicitous. Miss Ellis Jeffreys, Mr. Cyril Maude, Mr. Maurice, and Mr. Fred Kerr did what they could with the more important characters, but the whole is scarcely worthy of Haymarket tradition.

In fitting to the English stage 'L'Affaire Mathieu' of M. Tristan Bernard, Mr. Sidney Dark has retained most of the suggestion, if the use of such a euphemism can be justified, of his original, and allowed nothing to escape except the wit, the possession of which by the French piece we take on trust. What is amusing in a piece the reception of which was not wholly friendly was the pantomime, one or two competent actors failing to assign much individuality to the rôles they undertook.

ROSENCRANTZ AND GUILDENSTERN.

MRS. STOPES, in her interesting paper on 'Hamlet and Macbeth' in the *Athenæum* of May 21st, touches incidentally on the curious point involved in Shakspeare's use of the names Rosencrantz and Guildenstern. After referring to Dr. Leo's discovery that two officials so named were actually at the Danish Court when 'Hamlet' was written and published, she justly remarks that it was "strange to use real names of contemporaries thus." Some years ago Prof. S. Arthur Strong solved the difficulty, but he did not publish his solution, and I take the opportunity to record it now as a slight tribute to the memory of that gifted scholar.

Mr. Strong showed me in Chatsworth library a copy of Tycho Brahe's 'Astronomiæ instauratæ Mechanica,' the second edition, "Noribergæ, apud Levinum Hvlsvivm," 1602, with a portrait of Brahe for frontispiece. The figure is half-length, and looks through an arched opening round which are suspended the escutcheons of sixteen Danish noblemen; their names are inscribed beneath the shields. On Brahe's right, immediately above the impost of the arch, hangs the shield of "ROSENKRANS"; on the column beneath, and lowest in the series, is the shield of "GVLDESTERN" (printed with a contraction-mark over the e of the second syllable). The renown of the writer, which ensured a foreign circulation for the work, the combination of names in a setting likely to catch the eye even of a casual reader, and the date of publication, one year before the appearance of the First Quarto of 'Hamlet,' made Mr. Strong's conjecture that Shakspeare had seen this book not only attractive, but convincing.

There were, however, two possible points of difficulty. In the first place, the engraver did not give Guildenstern's name correctly; he left out above the final e the contraction-mark of the omitted n. Secondly, there was a possibility that the book was published too late in the year 1602 to be available for the 'Hamlet' Quarto, which, though not issued till 1603, was entered in the Stationers' Register on July 22nd, 1602; no theory would be absolutely safe which failed to cover this earlier date. But an examination of the British Museum copy of the 'Mechanica' suggested that the engraving, which is in a very worn condition, was reprinted from an old plate, and it proves to be a reissue of the portrait used by the same publisher for a collection of Brahe's letters which he issued in the previous year. This more than meets any difficulty as to date.

The title is:—"Tychoonis Brahe Dani Epistolarvm Astronomicarvm libri Quorvm Primvs hic Illvstrivs: et Lavdatiss: Principis Gvlielmi

Hassiae Landtgravii ac ipsius Mathematici Literas, vñq' Responsa ad singulas complectitur. Noribergæ Apud Levinum Hulsium. Cum Cæsaris et Regvni Qvorvndam privilegiis. Anno M DCL.' The portrait is on the verso of the title-page, and is clearly printed in the Museum copy. The error of omitting the x from the name of Guildenstern was made in this edition,* but to any reader of the book correction was easy, for Guildenstern is mentioned three times in the letters, and his name is correctly spelt. He was concerned in procuring some elks ("Elandsthier," "Alceciurata," in the German and Latin texts) for the Landgrave of Hesse. Brahe writes to the Landgrave on September 26th, 1591, that he cannot procure any in Denmark, but "hab ich hinauff in Norwegen an Königlicher Maiestat allda Stadthalter | den Edlen vnd Wolgebornen Axel Guldenstern | welcher mein gar nahe Verwandter vnd sehr guter Freund ist | fleissig geschrieben vnd angelangt | dass er mir auff wenigst ein par derselbigen Thier | die da jung weren | mit erster gelegenheit herabshicken wolte | dan dero in seinem Lehen vnd Gebiete etliche verhanden seyndt" (p. 214). The animals were sent, but when they died the Landgrave wrote for more in 1592. Brahe replied on September 20th that he had just received letters "Consanguinei mei Nobilissimi viri AXILLI GULDENSTERN Regij in Noruegia Vicarij," complaining of difficulties in executing the commission: Guildenstern had got the elks, but could not find a trustworthy captain to ship them over. Finally two were sent, procured, says Brahe in a last reference (p. 306), by "meinem Blutsverwanter AXEL GULDENSTERN."

Rosencrantz is mentioned once in the letters, and the notice is interesting to us as associating him with that erratic English scholar John Dee, the astrologer. Christopher Rothmann, Court Astronomer to the Landgrave, writes to Brahe on August 22nd, 1589:—"Literas illas, quas ad Gellium Saceridem scriperas, nuper tradidi Præceptorii Nobiliss. ROSENCRANTZII, qui me et ex te et ex Nobiliss. D. IOANNE DEE, amico meo singulari, perquam humaniter salutabat" (p. 153).

Holger Rosencrantz was born on December 14th, 1574, and died on October 28th, 1642; he was connected by marriage with Brahe, and he prefixed a copy of laudatory Latin verse to the 'Mechanica' when it was first published in 1597. His correspondence with Brahe from 1596 to 1601 has been edited by F. R. Friis (Copenhagen, Truelsen, 1896). A brief life of him is given in Tycho de Hofman's 'Portraits Historiques des Hommes Illustres de Dannemark,' part iv. pp. 9-10 (Copenhagen, 1746), and the interesting statement is made that he accompanied the Danish ambassador Christian Friis de Borreby on his official visit to England to be present at the coronation of James I. It is perhaps worth adding that a "Magnus Gildenstern," no doubt a kinsman of the viceroy, came to England in the train of Christian IV. in 1606 (Nichols's 'Progresses of James I.,' i. 606).

After the accession of James, with the close ties then connecting the Courts of England and Denmark, any licence in the use of contemporary Danish names would be inconceivable, especially when a member of a distinguished family had paid an official visit to this country. But under Elizabeth the relations were not so intimate, and personal names would be known more vaguely: a literary source such as the 'Epistolæ,' the work of a distinguished Dane, would be precisely the one on which a playwright might be expected to draw. Moreover, the stage history of 'Hamlet' fits in with the date 1601 admirably, and even indicates a conceivable channel by which the names reached Shakespeare. The First Quarto of 'Hamlet' stated on the title-page that the play had been performed in

"the Cittie of London: as also in the two Vniuersities of Cambridge and Oxford, and else-where." Mr. Fleay, commenting on this indication that the company had travelled, has pointed out that the only year in which they are known to have been absent from London is 1601, and that this must be the date of Shakespeare's work upon the quarto. The company visited Scotland in that year. Did Shakespeare go with them? Did they perform at the Court of King James? When James was in Denmark in 1590, he visited Tycho Brahe at Uraniburg; Brahe mentions his recognizing the likeness of Buchanan on a globe in the Museum ('Epistolæ Astronomicæ,' p. 238). James would be a likely person to receive a presentation copy, or at least to hear of the book and procure it for himself.

But, apart from all conjecture, it is very important to note that Mr. Strong's discovery agrees with other evidence in determining a date for the original composition of Shakespeare's 'Hamlet.'

PERCY SIMPSON.

Dramatic Gossip.

On Monday Mr. Tree reappeared at His Majesty's Theatre in 'The Last of the Dandies' and 'The Man Who Was.' Both pieces have been given during the week. On Monday next they will be replaced by 'The Merry Wives of Windsor,' in which Miss Ellen Terry will reappear. On the afternoon of Tuesday Miss Tree will, for the occasion of a benefit, make her first appearance in London, playing Viola in 'Twelfth Night.'

MADAME BERNHARDT will make on the 20th inst. her first appearance this season at His Majesty's, playing Zoraya in 'La Sorcière' of M. Victorien Sardou, the piece which has but lately been withdrawn from the Théâtre Sarah-Bernhardt, at which it was produced on the 15th of December.

MR. MAX PEMBERTON'S four-act comedy 'The Finishing School' will be produced at the Prince of Wales's on the 11th inst., with Misses Annie Hughes and Ethel Matthews, and Mr. J. H. Barnes, Mr. Frank Cooper, and Mr. B. Webster in the principal characters.

'A LESSON IN HARMONY,' a comedietta by Mr. Alfred Austin, is to be produced at the Garrick, with Mr. Arthur Bourchier and Miss Jessie Bateman in the principal parts.

It is understood that the performances by Sir Charles Wyndham of 'David Garrick,' at present being given, and those promised of 'The Liars' and 'The Case of Rebellious Susan,' are the last that will be given, since the rights of these plays expire during the present season.

ARRANGEMENTS have been made for the appearance of Mr. William Gillette in London in a piece written by himself. This, however, will scarcely take place before next spring.

DURING his country tour Mr. Martin Harvey will produce in Dublin a new drama, the name of which is not yet announced.

THE comments of Madame Guilbert, which appeared in the *Morning Post*, upon the vapidty of our playwrights and the childishness of our entertainments, are well merited. It is lamentable to have to admit that the Anglo-Saxon public is now among the most ignorant, and that under existing influences acting must shortly become a lost art. The evils which afflict our stage are not, however, to be discussed or dismissed in a paragraph. They strike at the very root of histrionic and dramatic art.

TO CORRESPONDENTS.—S. C.—W. H. B.—A. F. W.—received.

A. S.—Noted.

J. Le G. B.—Not new to us.

No notice can be taken of anonymous communications.

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* The design was re-engraved for Peter Gassend's 'Tychoonis Braheii Vita,' Paris, 1654, and in this the spelling adopted is "GULDENSTERN."

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